American Players Afar, by Albert Goldie

AUGUST 7, 1912

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THE NEW YORK DRAMATIC MIRROR

HELEN WARE

Blanche Walsh on the "Silent Drama"

LILIAN STUART

MARGUERITE SKIRWIN

EDNA PAYNE

FRANK McINTYRE AND FRIENDS IN CAMP

THE NEW YORK
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What Next from Mr. Hammerstein?

NO SOONER had OSCAR HAMMERSTEIN stepped from the gangplank of the ocean liner that bore him to these shores than his name blossomed like a blazing sunflower in the display headlines of every paper in New York. Not even the ROSENTHAL murder case could keep him off of some of the first pages.

So much for having a picturesque taste in hats and a capacity for saying things the papers like to print, not to mention his ability from time to time to do great things as well as talk about them.

According to his first reported statements his intention was to bring his London opera company to this country next Winter for a tour of the larger cities at theatre prices. He would, as the earlier reporters had it, introduce grand opera to the middle classes at prices approximately half the regular rates.

Later reports, however, credited the international impresario with no such altruistic plans. He would tour America, omitting New York, Philadelphia, Boston, and Chicago, but it would be at regular opera prices.

As Mr. HAMMERSTEIN expects to be on this side for a month, he will doubtless favor the press with other variations of his plans, all of which will be interesting reading, and none of which he will feel himself bound to carry out.

Possibly one of the secrets of this remarkable gentleman's ability to command the attention of the public lies in this very uncertainty as to what he may or may not do, after having given speech to numerous apparently impracticable propositions.

He has a habit periodically of making good.

New Dramatists Not Discouraged

THERE IS much to be said in behalf of Mr. BELASCO's plea in defense of the charges of piracy which have been made against him by obscure authors.

In the thousands of plays that have been submitted to him and that have been hastily read or not read at all and returned, there have no doubt been numbers of ideas, and even plots, that may have been similar in some degree to those he has employed in his own dramatic compositions. Similar ideas and plots may easily form themselves in different minds, and anyhow, it is not the plot and the idea alone that constitute the play. The successful play depends on the uses made of the plot and the idea.

But Mr. BELASCO's experiences with troublesome near-dramatists furnish no good reason why he or any other producer should refuse consideration hereafter to all manuscripts by unknown writers.

Indeed, on the face of it, such a policy must be out of the question, or it would at once become impossible for new, successful dramatists to be recruited. Even Mr. BELASCO, himself, had to have his first start.

Fortunately, not all producers are of Mr. BELASCO's avowed mind. New writers will continue to break in by one avenue or another, and the thousands who are writing what they believe are to be successful dramas will not be too much discouraged by Mr. BELASCO's determination.

Are We Too Provincial?

ALBERT GOLDIE, in explaining in his interesting contribution this week, the reason why so many American players fail in other lands, charges the most of them and Americans generally with being provincial, with limiting their horizon to the boundary lines of the United States, and with being incapable of properly portraying character types of other lands.

True, as this no doubt is, in too many cases, we venture to think Americans are no more chargeable with the weakness mentioned than are the people of other nations. The English can detect the failures of most American players in properly assuming typical English characters—the nasal twang with which many of us are credited is surely a bar to successful English characterizations—but it is equally true that the English player makes himself quite as ridiculous when he tries to assume an American type of character.

So it is when the average English player tries to play a French character, and we might add when a French player tries to be an Englishman or an American.

The truth is that the players of all nations are at their best when playing their home characters, and that every man abroad, whether he is American, English, French, German, or what not, is apt to appear provincial to the natives. We might remind Mr. GOLDIE of the sad failure here of SCOT INGLIS, who came to this country heralded as a great Australian actor.

Of course, there are exceptions in all lands, and Mr. GOLDIE mentions some of the most distinguished of these among successful American actors in the Far East. He also pays tribute to the fine quality of Broadway playing as compared with the melodramatic style still favored in the Orient, all of which will go far to make loyal Americans forgive him for his frank criticisms.

Good Luck to Mr. Brady

FRANKLY, we hope that the plan of WILLIAM BRADY to give budding genius a chance on the stage, does not mean that his ultimate object is a search for types.

He proposes to devote an hour a day to unknown or untried applicants, and for this he is much to be praised.

The many weary stage aspirants who have never been able to get nearer to a Broadway manager than the office boy will at last have the satisfaction of knowing that once, at least, they have been seen.

But if the standard of choice is merely that of physical adaptability to the peculiar requirements of certain parts which Mr. BRADY may have in mind, we fear that some of the good which his altruistic scheme promises might be lost. A mere glance at the applicants as they pass in review would scarcely appear adequate.

However, we do not want to be understood as questioning Mr. BRADY's excellent intentions, and we sincerely trust his experiment will result in profit to the stage, to himself, and to the fortunate applicants, if any there be, whom he may select for preferment.

The Matter of Types

THE MIRROR has before now protested against the extreme lengths to which many managers and producers go in the matter of hunting for "types" when they engage players for new or old productions, as a serious detriment to the art.

Apparently they make no allowance for the ability of a player to make up for the part; he or she must look it on the street.

Thus a certain player may always be identified with a single line of parts, and may never be given a chance to develop or broaden. At the same time, a character in a play having been created must be forever played in exactly that manner and by precisely that type of player.

Why not inaugurate a reform?

THE USHER

IS it a fact that American girls are not receiving a fair opportunity for advancement on the stage of this country? The question, surely an interesting one, had never occurred to The Usher until Baroness Von Heinbockel, or just plain Augusta Von Heine, as she prefers to be called, declared flatly that young women seeking a stage career in America are not appreciated. Now Miss Von Heine, who, by the way, sailed for London a few days ago, where she is going to establish a dramatic agency, has been in a position to gain expert information on this particular subject, and when she said our young women are not recognized at their proper value the declaration could not be passed by with a shrug of indifference.

For five years she has been connected with a prominent New York concern, where, along with the duties of press agent has been that of selecting players. Then in years gone by she was an important figure on the stages of England and Australia, and has had chances to become familiar with theatrical conditions in France and Germany. Unquestionably Miss Von Heine's opinion of America's attitude toward its histrionic material is well seasoned by experience, and when she said that in England, or Australia, or anywhere else that the drama flourishes, young women of the caliber available for the stage here would be in demand, the statement was met with a surprised, "You don't mean it!"

"But indeed I do," she insisted. "The condition is nothing short of astonishing. Let me describe the average young woman with stage aspirations as she has impressed me. She probably is between seventeen and twenty-five, and after a little stock experience is looking for an inconspicuous part in some play staged by one of the big producers. More often than not she is well bred, has had at least a high school education, and is fairly bursting with enthusiasm. When the idea of a 'career' really gets hold of one of your American girls she shows an amazing amount of persistency. But what strikes me more forcibly than anything else is that the great majority of applicants I have seen are irresistibly pretty. It is not the painted and powdered allurement of the sophisticated Continental actress. There is a grace, a spontaneity, a freshness that is not to be found elsewhere, and I am not excluding England either. Things that an English girl often has to be taught, her American sister seems to do instinctively. She knows how to enter a room and sit down gracefully, and she has no end of style. A softer, sweeter voice is often urged in favor of the Englishwoman, but as a matter of fact I find that the women of culture in this country use much the same inflections one hears in London.

"Except for strongly individual parts, where an Englishwoman of a certain type is required, I am convinced that it is a mistake to import actresses for American productions. Right now there are plenty of ambitious young women in this country, competent and ready to fill parts they won't get because of a managerial liking for what is foreign. It is just another instance of looking for fish on the other side of the pond when the best haul is to be had by casting a line from your own doorstep."

Can things be as bad as all that? We wonder.

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C. Nick Stark, who has closed with the Appel Stock at Niagara Falls and signed with Charles K. Champlin for a season of "high-class repertoire" (and Champlin is really higher class than the average), tells the Usher an amusing incident illustrating the strange mistakes made by local theatre managers new to the business.

"We had a modern parlor set," said Mr. Stark, "representing a steam-heated flat, and had gone to great pains to imitate the sound of the pipes when the steam is turned on. It was a fine imitation, too. In the midst of the scene the house manager came rushing back on the stage in great excitement and nearly broke up the company by exclaiming:

"'What's all this noise back here? Stop it instantly. How do you suppose the audience can hear the actors? You're the most careless lot of actor people I ever saw.'"

♠

Speaking of careless actors, though in a different sense, the Usher overheard a manager complaining the other day. He had just finished opening eighty-seven applications for engagements by mail and not one of the applicants had inclosed a stamp.

The manager's remarks are scarcely printable, but they may be translated to mean that the actor who incloses postage with his application will be more likely to get an answer.

♠

A valued friend writes to ask if jokes, anecdotes, and humorous incidents will be welcomed by the Usher from readers of THE MIRROR. The joke in his letter consists, perhaps, in the fact that he encloses no contribution whatever, although he volunteers the encouraging information that he knows "a lot of good stories" that he can contribute. By all means let him send them in, and let other readers do the same, providing they have any good yarns they would like to put into circulation. But spare us "twice-told tales" and press-agent "flimsy."

♠

It was altruism, pure benevolence, their friends say, that prompted Joe Weber and Lew Fields to make a contract with the Columbia Phonograph Company, whereby these two comedians are making visits to the Columbia laboratory to "talk into" the master records. Their sole thought has been for the happiness of mankind, present and future. Nobody shall say he has had no good chance to hear the quaint sense and nonsense of the inimitable pair. The fact that they received a tremendous sum of money for doing the talking is counted as nothing against this view of the matter. Indeed if the money counts at all it is proof of the complete and all comprehending nature of their altruistic sacrifice, for, as the casuists argue, Joe and Lew are component parts of mankind and are entitled to their equal share of happiness. It can't be expected that they will find the same enjoyment in hearing each other's conversation that the public experiences. Hence, to make the thing even, they accept their portion in cash. It is hardly a fair division, but it will serve. The Usher sympathizes with the two philanthropists in their unfortunate predicament, but at the same time he congratulates the public. We can all put our Lew and Joe on tap whenever we feel like it, and when we grow tired of them we can shut off the machine and go to bed.

THE USHER.

AUGUSTA VON HEINE

Who Declares That American Girls With Stage Aspirations Are Not Appreciated

TO SELL DALY COLLECTION.

Paintings, Antiques and Art Objects to Be Auctioned in Early Winter.

The paintings, antiques and other art objects collected by the late Augustin Daly to ornament the foyer and green room of his theatre in this city, and purchased after his death by Klaw and Erlanger, will be sold at auction early in the Winter at the Anderson Art Galleries. Seventy-six lots in all will be offered, and it is expected that much interest will be shown by collectors both here and abroad.

The portraits include two of David Garrick and Kitty Clive by Sir Joshua Reynolds, and one of Nell Gwynne by Sir Peter Lely; Mrs. Cibber, Mrs. Siddons, Peg Woffington, George Frederic Cook, James W. Wallack, John McCullough, Charles Fisher, Charlotte Cushman, Eleanora Duse, von Possart, the German tragedian; Ada Rehan, John Drew, Lester Wallack, Molière, and Clara Fisher Maeder.

The water colors include members of Daly's company, notably John Drew, Ada Rehan, James Lewis, Mrs. Gilbert, Edith Kingdon, now Mrs. George J. Gould; Virginia Dreher, and Charles Le Clercq. Among the crayons and engravings are pictures of Edwin Forrest, Sir Henry Irving, Ellen Terry, Fanny Davenport, Adelaide Neilson, Sarah Bernhardt, Edwin Booth, James K. Hackett, Bertha Galland, Joseph Jefferson, Coquelin, Lotta, Julia Marlowe, Lester Wallack, and the familiar crayon of Mr. Daly reading a play to the members of his company.

There are two rare Japanese paintings on silk and a few playbills, including one of the Theatre Royal, Drury Lane, for Dec. 18, 1756, when David Garrick appeared as Richard III. Some of the spinets, vases and other articles used by Mr. Daly in staging old English plays are also included in the collection.

COPYRIGHT TREATY WITH HUNGARY.

The copyright treaty between the United States and Hungary, arranged by Ambassador Richard Kerins at Budapest, in January last, was approved by the Senate on July 30. Ratifications are to be exchanged between representatives of the two countries at Washington as soon as possible, and the treaty will become operative a month later. It will give Americans right to obtain literary, artistic, dramatic, musical and photographic copyrights in Hungary on the terms accorded to native Hungarians. In return full copyright privileges are extended by the United States to citizens of Hungary.

HARRISON GREY FISKE'S PLANS.

In Chicago in October, Harrison Grey Fiske will present Mrs. Fiske in a new play by Edward Sheldon, who wrote Salvation Nell for her. The play, as yet unnamed, is the result of long study by the author and is said to offer the actress a role of much dramatic and psychological interest. In association with Klaw and Erlanger Mr. Fiske will again present Kismet, opening in Chicago next month with Otis Skinner and most of last season's company. A new play by Harriet Ford and two other new productions are promised by the same manager later in the season.

BLANCHE WALSH, ANOTHER PIONEER IN A NEW FIELD

IT was not so very long ago that it was considered a decided loss of standing for a player who bore the distinction of Broadway approval to appear before the motion picture camera. If he or she did so, it was under deepest secrecy and a change of name was necessary, lest certain unrelenting managers should cease to believe in the artistic excellence of the culprit. However, since many prominent players, including Madame Bernhardt, have shown their belief in the pictures by appearing in them, there has been a further change in the attitude of the legitimate players as well as their managers. The entrance of Daniel Frohman into the field with Broadway stars will no doubt do much toward bringing the picture and the stage drama into closer harmony.

To the pioneers in this new field has been added Blanche Walsh, who, in presenting Katusha Maslova from her well-known stage play of Resurrection, has rather added to her laurels as a legitimate artist by proving her powers of expression through action alone.

That she is eminently pleased with this new phase of dramatic work is quite evident by a conversation with her in the studio den, which she chooses to call her "stop over place" when she comes up to the city from her Summer home at Cos Cob, or desires to get away from the more arduous tasks of the Winter season, when the "calls of the town" press upon her. Just then she was waiting for a number of dinner guests, who were to make a theatre party later.

Though she was much disturbed by the heat, and longed for the breezes of her hill off the Sound, she consented to speak on the subject of pictures.

"I object to interviews as a rule," she declared, "because I do not like to talk about myself, but pictures have opened such a new field of thought to me that perhaps I will be an easier subject than usual. They say I am a very hard person to interview."

BLANCHE WALSH

Distinguished Actress Who Recently Appeared Successfully in a Special Motion Picture Production

Whatever past interviewers may have suffered—if one is to accept Miss Walsh's version of the case—was hardly experienced in the present one, for Miss Walsh's resourceful, energetic mind seemed to respond to the subject at hand with both energy and ease. That afternoon had been the first time she had seen herself in the film after its completion, and the novelty and enthusiasm of it remained with her.

"I expected to feel somewhat peculiar when I should see myself in a picture moving along like a ghost, but it was a perfect revelation to me. My friends have always been kind enough to tell me that I have always expressed the deeper underlying thought operating through the character of Katusha Maslova outside of the words of the play, but until to-day I was always somewhat in doubt. Now I can see that I did, and that is the most satisfying part about the picture to me, as far as my own personal gratification as an artist is concerned. Maslova at first has always been to me the uncouth creature; then the small awakening with the gradual falling back. Of course, she accepted the life, but it meant love and protection to her for the moment until she learned the truth. The gradual sinking lower and lower until the beautiful awakening at the end, which teaches a really sublime lesson.

"As I watched the picture I forgot I was looking at myself in watching the life of Katusha unfold before me, living it all over again with her. Then at the end," her voice arose in protest, "there I, my own person, Blanche Walsh, stood bowing. It really gave me a shock, and I said: 'Why, what have you got her there for? Nobody is applauding.' I felt like telling her to go back. It all seemed so foolish. I never like to take a bow on the stage. When I am through with my part that is all I have to give, and should stand for itself. Of course, the public does demand a certain part of us, and we must give it to them, but if it were necessary to have Blanche Walsh, it would have seemed much better to have shown her in real life doing some natural act."

Miss Walsh's vigorous protest against the insertion of her personality at this point is perhaps quite characteristic of the woman, for with all the assurance and conviction that her commanding and hearty presence endows her, she is rather disinclined to refer to herself or her accomplishments.

"I wanted to do Resurrection," she continued, "because it is the production of a master mind, and I had been instrumental in creating anew and bringing out the thought of such a wonderful man as Tolstoi through the character of Katusha Maslova. I chose Maslova not because I consider it one of my greatest parts dramatically, but because I feel that it is the part I wish to be associated with in giving to the world my interpretation of Tolstoi's great work.

"Surely by the picture many people must be brought to a closer study of Tolstoi, and I most certainly consider the picture a study. Many people might not have the patience to wade through the book itself, while others might not have the inclination or education, but the picture brings home to them a very fundamental issue of existence. It must make them think, and must have an effect upon their minds and thoughts. Any young school girl entering a certain period of her life must at least see the pitfalls she may fall into and be prevented.

"What a lot I have been talking about myself. I am afraid this interview will be all I's from beginning to end, and I dislike egotism." It would be hard to find much trace of the egotist in the following narration of her venture into the film world:

"All the success of the film belongs to Mr. Golden, the director. I just came on and did my bit. I told him to scold and abuse me all he wanted, but he said very little, so I was obliged to keep asking him how I was progressing. The first scene I was very nervous. It seemed like a dress rehearsal. I was sure I was going to be an absolute failure, and I could not get into the part. I wanted to let loose, as they say, but after a while things went more smoothly and I became completely absorbed in it.

"Before the picture was half way through I was perfectly at sea. The scenes were all taken in such disjointed sequence. I could only tell just where we were at that point in the story, and take up the thought as the director gave it to me. I have always been considered a very broad actress. I make my points by broad, sweeping action, and I suppose that is what helped me in the picture. Of course, on the stage we listen to the voice, and sometimes forget the action of the players, but in the picture each move stands out and attains some result."

These comparisons are particularly noteworthy coming from such a person as Miss Walsh, and it is somewhat of a question as to whether the broad acting referred to is not the true method, which many a successful stage artist lacks. Expression in action is perhaps one of the things most frequently neglected upon the stage, and it has been interesting to note that many eminent artists from the stage have failed in pictures because of their inability to express thought along these lines, while poor players in this respect, after a season in pictures, have returned to the stage enriched by the schooling they have received.

A call at the telephone foretold that the dinner guests were due in a very few minutes, and the following remarks indicate what a deal may be said in a very short time:

"Pictures, it seems to me," she said on resuming her seat, "stimulate the brain far more than the regular drama. There is only one instrument—the eye—and a picture becomes so absorbingly vivid on that account that we do not miss the voice. They continually lead on to something, and tell so much by constant change of scene. The effect of an emotion on one person in one room and another in another may be shown in a flash. It is something we can never expect on the stage. Although I have watched many pictures before, this constant changing of scene and its effect never struck me so forcibly as to-day.

"To me the picture was wonderfully constructed. Pictures I should think might teach the playwright a good deal. So many of the young playwrights who send me plays have only one idea, and they try to smatter around it. Sardou, to my mind, was one of the most wonderful constructionists

(*Continued on page* 9.)

THE AMERICAN ACTOR AFAR

BY ALBERT GOLDIE

[In this—the fourth of a series of articles by Albert Goldie—the writer discusses from personal experience the successes or failures of American actors in distant lands. At the editor's request Mr. Goldie approaches the subject in a spirit of absolute frankness, and, we believe, with the intention of fairness and impartiality. Though some of his conclusions will be questioned by Americans, other opinions which he expresses are undeniably sound. In no sense, however, does he wish to be taken as attacking the American actor, for whom he entertains the highest regard.—ED.]

BEFORE me on my desk I have a letter from an influential manager controlling several theatres abroad. "I am afraid of the American actor," he writes.

The fear he expresses is not by any means a personal one; it voices the attitude of nearly every foreign manager in regard to the American professional. Why?

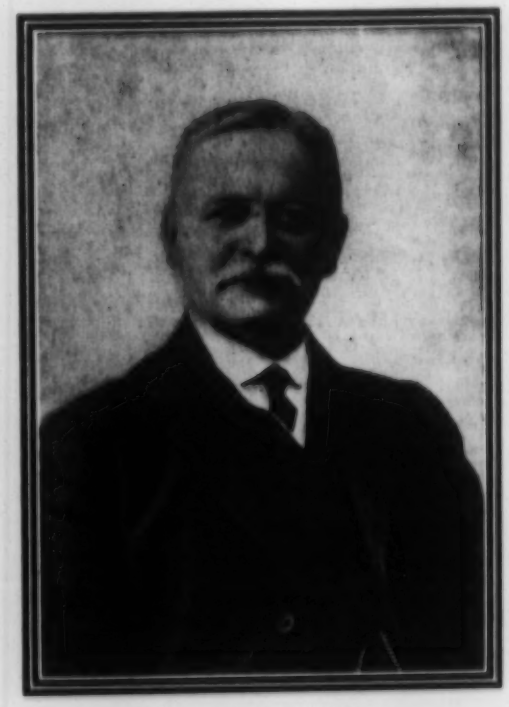
The question may be answered in the first place by the fact that distant countries in which it would be possible for the American actor to tour are populated chiefly by English people or their immediate descendants, and the Englishman emphatically dislikes stage elocution with a nasal flavor. But there is a second reason why the American actor so often fails abroad, and that is because English and Colonial audiences are not yet educated up to the restrained methods of the new American school. Particularly is this fact evident in the colonies—Australia, New Zealand, and South Africa—where the rankest melodrama still thrives and the blatant style of acting which accompanies it is tolerated also in a certain degree in the higher forms of the drama.

If another cause of the American actor's unpopularity were sought it might be found in his lack of conscientious realization of British types.

For example, I once saw a well-known New York actor in the Orient playing Sir Christopher Deering in The Liars. His conception of the character was low comedy, and he wore a red wig. Through utter ignorance of the type of Irish gentleman he was portraying he missed all the delicacy of humor which the lines convey, and reduced his characterization to sheer farce. This tendency towards travesty is too apparent in a certain class of American actors, and English audiences, who reverence their types as they do their institutions, frequently regard it as offensive and remain away from the theatre. Although I consider the representative American actors equal to the best in the world, the fact is evident that the American stage reflects the ignorance of American people in respect to other nationalities.

Just as the average American citizen is self-sufficient and provincial, so as a rule is the horizon of the local actor limited by the coast lines of the United States. Indeed, I think that is too liberal a description of his outlook, for there is a large section of the profession who believe that the theatric arts are bounded on the north by Fifty-ninth Street and on the south by Fourteenth Street. The actor who desires to travel and to succeed in his profession in fields afar should bear in mind that a Broadway reputation counts for comparatively little in foreign communities, and that he who is one of the shiniest lights of the Great White Way may be a severe frost in other climes.

I referred in a former article to the failure of Nat C. Goodwin and William Collier—two of the most representative American actors—in Australia. In the case of Mr. Goodwin, the fault was not so much with the actor as with his plays, which were mostly of the domestic school, and not understood by people who did not know the characters and the atmosphere. Mr. Collier, though not so marked a failure, did not catch on as he deserved to, mainly because of his mannerisms of speech. For audiences used to having jokes hurled at them, he proved too confidential and subtle. T. Daniel Frawley, while acceptable to foreign audiences during his world tour in such plays as Arizona and other purely American productions (though here again the actor suffered much from the domestic character of his plays), was not received with overwhelming acclamation in his purely English productions, for, like the average American actor, he proved incapable of realizing English types to the satisfaction of English people.



J. C. WILLIAMSON

There are many other cases I could quote of the Yankee mummer who has taken coals to Newcastle to find that they would not burn. My advice to the American actor going abroad would be to keep to American characters and plays that the people of the outer world can easily understand. A notable example of what I mean may be found in the success of Charles Waldron, who appeared in The Squaw Man and The Virginian, plays with a strong American coloring, but with such broad human interest as to be removed from the domestic class. Mr. Waldron, more perhaps than any other actor from this country, impressed his audiences with that quiet, reserved, suggestive manner of acting which is such a splendid characteristic of the American stage.

J. C. Williamson, undoubtedly the most successful American abroad, succeeded as an actor in Australia before he became the Frohman of that country and did so because of his cosmopolitan breadth of characterization, showing that to successfully travel the world the actor must study the world. His John Stofel in Struck Oil is quoted to this day (though it is over thirty years since he appeared in the part) as an example of good character acting. Williamson, however, was never as great an actor as a producer, in which capacity he has proved to have few equals in the world. As a manager, too, he has displayed considerably more sagacity and shrewdness than the average entrepreneur of Broadway, and had he remained in this country his magnetic force, combined with his versatile ability, would have placed him in the front rank of managers.

Another cosmopolite who has recently come to the front with remarkable rapidity is Hugh J. Ward, who is remembered in this country chiefly as a stock actor. Ward's case is so extraordinary that it deserves more than a passing mention. He was for some time engaged as a comedian with J. C. Williamson's musical comedy company, but a few years ago joined a partnership with George Willoughby and toured the Colonies in plays such as The Man from Mexico and The New Clown. Finding that there was splendid scope for farce comedy, he afterwards formed a company of his own, and for three or four years toured Australia and the Orient, making money fast. So great indeed was his success that last year he was enabled to buy a share in the J. C. Williamson firm, and he is now its managing director in Sydney. As an actor Ward was popular in farce, though the public refused to accept him in serious work, which was evidenced when he produced a play written specially for him, entitled The Fencing Master, a close relation to The Music Master. But acceptable as he was as a comedian, Ward more than once had cause to realize the critical nature of Colonial audiences, and he was clever enough to meet local conditions, even though it sometimes necessitated the rewriting of his plays. For instance, the farce Vivian's Papas he robbed of much of its spiciness, bolstering it up with the interpolation of Gus Kerker's clever musical satire, Burning to Sing or Singing to Burn.

On another occasion when he produced The Girl from Rector's he had to face a howl from the church, which he did by working a series of charity stunts of a kind familiar here only to the press agent who plucks in despair at the chestnut tree. The Colonies, however, were virgin soil for that class of spectacular advertising, and Ward displayed his Yankee astuteness by tilling it to the limit of its fertility. Imagine a country where the press agent is believed, where newspaper men are generous and ingenuous, and where a guileless public weaves halos of romance and heroism around the actor who makes a hobby of promoting hospitals or homes for destitute babes! If Ward needed any other aid to easy money he must have found it in the splendid business qualities of his wife, Grace Miller Ward, the well-known Pittsburgh singer, an altogether charming and estimable woman.

It is impossible in this article to refer to the experiences of all American stars who have moved around the world. A few other cases may, however, be cited. Andrew Mack's tour was a brilliant success because his characterizations were faithful and his plays understood; the Barney Bernard-Kolb and Dill travesty organization met with only moderate success because their humor was much too colloquial; William Desmond, who has recently been starring under J. C. Williamson's management, suffered through lack of appreciation of American methods; Harry Conor made a big hit in his tour of the Colonies, his broad humor appealing strongly. American actresses can be numbered by the score who have pleased foreign audiences—but that's another story.

GOSSIP.

Hattye Fox, niece of Della Fox, will appear with Gene Luneska in The Spring Maid.

Wagenhals and Kemper, who intended to retire from theatre management when they relinquished the Astor Theatre lease to Cohan and Harris, are now said to be negotiating for another playhouse in New York, the Fulton Theatre being mentioned as not unlikely to be their choice.

Frances Harris, sister of Mrs. Lew Fields, has announced her engagement to marry Frederick White, of London, in October.

Christine Nielsen, Myrtle Gilbert, and Hugh Cameron were knocked down by a descending curtain during a rehearsal of Hanky Panky at the Broadway Theatre on July 31. They were not badly injured, but a doctor had to patch them up before the rehearsal was continued.

Hale Hamilton, Katherine Kaelred, and Ann Murdock will have the chief roles in Charles Klein's new play, The Ne'er Do Well.

THE REFORM OF THE AMERICAN CHORUS GIRL

HOW EMILE AGOUST, WELL-KNOWN BALLET MASTER, WILL TEACH HER TO DANCE

EMILE AGOUST, sometime ballet master of the Alhambra, London, and other famous European theatres, walked into the dimly lighted promenoir of the Winter Garden with the casual air of a visitor. It might be said that he strolled, or rambled, or marched, but "walked" is the safest word when describing the locomotion of a man who has danced through thirty-three years of the forty he has lived, and the adverb "gracefully" may be inferred. The same may be said of his companion, Enrico Zanfretta, stage manager of the Alhambra, and dancer with The Ballet of 1830 at the Winter Garden, of which Mr. Agoust is stage director and principal dancer. Their part of the entertainment was over, and The Passing Show of 1912 flitted along towards the close of the first scene as they came around from their dressing rooms.

We met just as the large chorus shook their shoulders to the last strains of the lively music. Mr. Agoust exclaimed: "They call themselves dancers," and the lights were dimmed. He gave another glance at the stage, remarked: "That's as dark as it will get," and we were off to a nearby restaurant, where we could talk of dancing without the average chorus girl before us. The move was chiefly for the sake of Mr. Agoust's temper, for, though the dancing in The Passing Show is typical Broadway style, it meets not with his approval. Hence this interview on the methods he will follow to reform the dancing of the Broadway chorus girl.

His idea is not to import lasses from the village green, as managers, for the sake of their press agents, have pretended to do every Summer of late years, but he will actually take the girls as they turkey-trot along the White Way, reform some of their bad habits—of dancing, and teach them a few rudimentals. If he succeeds, the public will be thankful, and the managers may appreciate his work enough to make him wealthy. The girls will certainly get more out of life, so that everybody will be happy. Also there will be a great deal more culture in the world, for Mr. Agoust, undaunted by the tremendous task before him, proposes to educate the girls in the course of their dancing lessons in no less than seven different languages—English, French, German, Italian, Spanish, Russian, and Swedish. Such is youth and ambition at forty. To succeed in teaching merely the first of these languages he would win, if not the plaudits of the multitude, at least the admiration of the initiated.

This is distinctly not a matter for mirth. Mr. Agoust goes at his work with intense earnestness, as becomes both an artist and a reformer, and he will no doubt become even more famous than he is now. The ballet master is himself a most interesting personality, glowing with health, overflowing with enthusiasm, and foreign in his manners. It comes as something of a surprise to learn that he is an American, born in San Francisco, and, as he says, proud of it; but he has the perspective of a man who has spent much of his life abroad, and come home to discern keenly the faults and virtues of his countrymen.

He whistled for the waiter, tried him out in different languages, and finally gave the order in German. He then launched into a discussion of dancing with a vivacity that is impossible to reproduce. "To become a dancer a person must first of all have it in him. He must love to dance, must love the poetry of motion, and then—well, he has got to get all the ragtime out of him. Ragtime and turkey trot—Americans are full of them. They talk about dancing, and all they know is the Zulu style.

"You just watch chorus girls jumping around and try to find out why they make the movements they do. There is no grace, no beauty in their movements or poses, and if they mean anything it is not sensible. As far as I have been able to find out, the only reason for their motions is that they simply must keep moving to please the stage managers and the public. But you can't make me believe that Americans would not appreciate anything better than this turkey trot and other kinds of erratic, erotic dancing that is served up to them. Americans appreciate art. If they don't, why do thousands and hundreds of thousands of them keep going over to Europe and there buy up every good specimen of art that is for sale? Here in New York they have money, they are good fellows, they are connoisseurs."

His conception of New Yorkers is flattering, but alas! it sounds too good to be true.

He pursued: "Americans appreciate the better things in other arts, and they would certainly welcome any improvement in dancing. If they wouldn't, why do they pay such big sums to Pavlova and the other dancers to come over here? I tell you there is a great future for dancing in this country. There are going to be American dancers before long. I will have a ballet school on Broadway within two weeks, probably under the Shuberts, and the chorus girls that I teach will show so much improvement at the end of six months that you won't recognize their dancing."

"I will keep them an hour a day. But they will have to work for that hour. Anyone who wants to be a dancer will have to sweat blood.

EMILE AGOUST

He Cheerfully Undertakes to Teach American Girls Seven Different Languages With Dances

They will never get rid of that ragtime, but they won't shake their shoulders in my school. None of that turkey trot. (It is not hard to see that he has an aversion for a particular style of dancing.) And I bet they learn to use their arms for more than flappers. Arms away from their sides, chest out, head back, and a little life, before they start to point their toes. Dancers must have life."

"That implies that the girls will need to be sensible and go home nights?"

"It does. When a girl rehearses in the morning, takes part in a matinee, and then a soiree, or evening performance, as you call it, and goes out after that for a champagne supper, how can she be in shape the next morning? She may do the ordinary American dances, of course, Right, left, one, two, three, four—there is nothing to that anyhow but military counting, with a few kicks and shakes of the shoulder. Anybody can do it; that's the reason everybody is doing it."

It is perfectly easy to use slang and quote popular songs without knowing it in these days.

"The only thing military about my school will be the discipline. With private pupils it will be a different matter, but the girls who are sent to me by managers will have to attend to business. I have had some experience with them lately, you know. I have some for the second scene in The Ballet of 1830, and I am training some of the chorus for The Merry Countess. I don't need to be told when a girl has been out the night before. I say nothing to her the first time, but the second time out she goes. She says, 'I only went—,' but she says no more. I don't care where she went; she will not be a dancer. And I don't allow any cousins or brothers coming into the school after them. No, sir! If a girl wants to meet her mother she has got to meet her outside. Nothing but business in the school. And sense. That means no chewing gum or ice water. After a rehearsal those crazy girls want to run over to the ice water every time, and I have to drive them away. Why they would kill themselves drinking ice water when they are warm. They do all kinds of crazy things if you let them."

From this discouraging subject of the American chorus girl and her reform we passed to a discussion of artistic dancing. The cue was the mention of physical condition. Mr. Agoust continued: "A dancer must keep in perfect physical trim like an athlete, but he gets no time to relax as most athletes do. A dancer must practise every day, because for each day that he stops he will have to spend two days getting back into shape. You know that one of the greatest hardships for a dancer crossing the ocean is that he can hardly go through his exercises, and I imagine if you could look around the little rooms you would find these dancers trying to keep in physical condition. If they don't, they lose that perfect balance which they have worked so hard to gain, something that the chorus girls never will gain."

To illustrate the balance, he rose, stood on his left toe, swung his right leg around and back until it pointed to the chandeliers, while his arm reached out on the other side in perfect harmony and balance. There were no spectators at the time. Mr. Agoust held the pose for a moment, swung his leg back, and sat down with the remark: "Genee has a special room in her London home, where she goes every morning for a rehearsal with her ballet master, in season and out of season."

The mention of that wonderful dancer brought the names of others to mind, and in rapid survey Mr. Agoust paid a compliment to Adelaide, who dances so gracefully through The Passing Show of 1912. He passed on to the Russian toe artists, criticising their methods as too technical in their beauty: "The Russians depend on their movements to tell the whole story of a playlet, and I think that they are less understood for that reason. They would be twice as much appreciated if they told the story with their faces as well as with their legs. Even that grizzly bear means more if you smile while you are doing it, not a set smile, but the changing expression to show your thoughts." He was on his feet again, illustrating the grizzly bear with a smile. He had to be moving.

He went on: "I think the Italian school is the greatest of them all, the Russian style having come from that country. The Italians have more quiet and easy grace in their dancing, less movement, and more action. That seems to me the highest development of the art, and dancing is the most difficult of the arts. In some ways it is the most beautiful too. Take the figure of a woman posing in perfect grace. There is inspiration for a sculptor or painter, and when she moves a composer can write a whole symphony about her if he has any art in him. You can't imagine a man writing good music about the turkey trot, can you?"

Mr. Agoust was reminded that some very bad music had been written about it, but, of course, the remark was irrelevant. He went on to speak of pantomime, saying that he only called his present vehicle a ballet because of the demand for such a name. His distinctive work in The Ballet of 1830 is an admirable illustration of his theories, but it must be seen to be appreciated. Memory of that inspired the question, "Are you going to remain in this country?"

"Probably for most of the time, except when I go over to Paris to stage some revue. As I said, there is a great future for dancing in this country."

Which means that he will be with us for some time, engaged in his heroic task of teaching the chorus girl to dance. Good luck to him!

D. H. WALLACE.

THE MATINEE GIRL

WHEN prodded by ultra moralists, enemies of the stage because they don't know the stage, Otis Skinner replies with this anecdote:

"When the great Chicago fire devoured the business section of the city its flames licked up the theatres. As in all such public calamities, for a time crime followed the devastation. Soon a hurriedly built theatre opened its doors and was filled by the community, anxious to turn from its sorrows. The next day the manager of the theatre met the chief of police in the street. The official grasped his hand.

"'Thank you,' he said. 'The fact that you opened up your business last night caused mine to fall off 50 per cent.'"

A negro festival of music has been arranged for the week of Oct. 19. The programme will include old African songs, the plantation melodies, to whose weird, crooning music many of us were rocked to sleep in the days of our insufficiency; lighter minstrel songs and airs of the past fifty years; popular songs by modern negro composers, among them Cole and Johnson; brief musical sketches, and more ambitious music by Henry T. Burleigh, who always assists Kitty Cheatham at her Christmas and Easter recitals; A. Coleridge Taylor, of London, and Will Marion Cook. The Negro Music Settlement will be the beneficiary. Will Marion Cook, who will be active in the direction, is the composer of "Bandanna Land," "In Dahomey," and "Abyssinia." Madison Square Garden will re-echo to a chorus of six hundred voices, a greater chorus than that of the Mormon Tabernacle choir.

Lillian Albertson is recovering her health after a serious illness at her mother's home, Monroe, N. Y.

Mr. and Mrs. Frank Reid (Josephine Victor) are enjoying their vacation and exchanging connubial confidences at Sea Gate.

There is apparent unity in the Marshall family, who dwell in the handsomest house at Shoreham, L. I., but it is only apparent.

Two topics divide the actor, Tully Marshall and his dramatist wife, Marion Fairfax, who wrote The Talker, in which her husband and several leading women appeared last season. One is Mr. Marshall's absorption in amateur photography, in which branch he secretly believes that he can make the best professional camera trainers ashamed of themselves.

"I never see anything of that man," complains the dramatist. "If I rap on the door of the mysterious room in which he hides himself he yells to me not to open the door, and makes some hoarse reference to acids. Once, like Blue Beard's wife, I dared to look into the mysterious chamber. It was as dark as midnight and smelled of some dreadful stuff, so that I slammed the door and haven't been in it since. The housemaid came to me and said she thought there must be thieves in Shoreham, because the blankets disappeared.

"'It's five pairs gone now, ma'am,' she said, 'and I do hope you don't suspect me.'"

Mrs. Marshall spoke to the local constable about the vanished blankets. She conferred with Mrs. Harriet Stanton Blatch, who knows everything, even before it happens. Mystery hung thick and black over the premises, when one day Mr. Marshall emerged, perspiring, from his dark chamber.

"Hot in there," he said, tarrying beside his wife, who looked enviably cool in her blue frock and the hammock.

"What makes it hot? Are there not enough windows?"

MARION FAIRFAX

And Her Dog, "Gyp," at Pinegarth, Shoreham, N. Y.

"Windows in a dark room!" he snapped. "I've got the windows and the rest of the wall covered with blankets."

"Tully Marshall, is that what has become of my blankets? Why, I've set the town authorities on your track!"

But he had already spent too much time away from his films, and once more he disappeared into the inner darkness.

"We don't dine every night," complained his wife. "We dine every other night. It costs so much for glycerine."

For this continued and wilful neglect Marion Fairfax has her secret revenge. She deceives her husband with the cook. Let me explain. A luckless interviewer lately called upon the dramatist in quest of recipes for toothsome dishes. Mr. Marshall, having made one of his rare exits from the dark room, protested against such information.

"I didn't marry a cook; I married a dramatist," he said, with pride, dashing back to the room of midnight and awful odors.

"Mr. Marshall likes to think of me as always writing plays," his wife observed, casting a hopeless glance at the closed door of the secret room. "When I go to the kitchen I have to go rounding about. I put on my sunbonnet and say I'm going to the woods or the beach for inspiration. That is always successful, and I go to the kitchen and stir up a cherry pudding in peace. He praises the cook for it, and I've taught Mary to make her best bow and say 'Thank you, sor,' to all compliments about my cooking."

Rumors from Sag Harbor are that Lillian Thurgate (Mrs. E. Y. Backus) cherishes a beautiful vase presented to her by the maidens whom she rehearsed in the Shepherd's Dance from Henry VIII., for Home-Coming Week.

Jane Courthope and Charles Forrester should give their new sketch the title "A Family Affair." For playing in Lucky Jim, the sketch adapted from Edith Sessions Tupper's story of Western life, "Stewart's Partner," are husband, wife, and son. Miss Courthope is in private life Mrs. Charles Forrester, and their son plays the part of a son who brings luck to the hitherto unlucky.

Gleaning in the rich field of Mrs. Sol Smith's "Memoirs" I find this: "When I was playing Audrey in As You Like It, Frederick Paulding was the leading man, a fine actor and gentleman, the best Romeo I ever saw."

Wilfred Lucas, surveying a striking poster of Lady Godiva, remarked: "A woman who dressed like that ought to go to Coventry."

Jack Hazzard's latest: "I guess I'd better go over and ask the Shuberts for a job, but I don't know whether Lee will surrender."

Frank Pixley, librettist of The Gypsy, awaits at Sebago Lake ("seventeen miles from so-called civilization," is the sophisticated comment of the man who has been three times around the world) rehearsals of the new Pixley-Luders opera. "Communication is difficult, thank Heaven," he piously writes, which recalls Clyde Fitch's exclamation: "You've no idea how peaceful life is where it costs forty cents to telephone."

Says Frances Starr, paying her second visit to Stratford-on-Avon, the shrine of players:

"Here I am again. It has gained in charm and doesn't seem to know the twentieth century has arrived. I shall sleep to-night in the 'Midsummer Night's Dream' room at the little Shakespeare Inn. What dreams I shall have.'"

Instead of gaping at royalty and nobility, on the stage and off in London and Paris, James Bradbury, of the Ready Money company; John F. Webber, who is with David Warfield, and Albert Lang, stage director of the Pittsburgh Stock company, are vacationing in the Maine woods. Fishing in Swan Lake, ten miles from Belfast, in Maine, they declare, is one of the unsuspected delights of life.

"Her reputation follows her," said some one to Hattie Williams. "Good place to keep it," returned Miss Williams, "following. Hope it won't catch up with her."

THE MATINEE GIRL.

PERSONAL

DALY.—Vinie Daly returned to New York on July 31 after an absence of three years in Europe, during which time she has won recognition in grand opera, singing in Paris, London, and Bucharest. She proceeded to her home in Boston.

D'ANNUNZIO. — Gabriele d'Annunzio, seemingly appreciating the fact that his recent contributions to dramatic literature have not commanded wide attention, has burst into print to declare that England has proven "a perfidious ally" to Italy in the latter's quarrel with Turkey. England continues in business, however, at the same address.

DOYLE.—Sir Arthur Conan Doyle has written to the London *Times* suggesting that the only means whereby the British Empire may hope to turn out a likely Olympic team will be to raise a considerable fund and hold annual games for purposes of preparation.

FAVERSHAM.—William Faversham's notable revival of Julius Cæsar will be first presented in Toronto, Can., on Oct. 7, reaching New York about a month later.

HEDMAN.—Martha Hedman, the Swedish actress, arrived in this city on Aug. 2 to make her American debut with John Mason in the new Henri Bernstein play, The Attack.

KELLY.—Renee Kelly, whose recent London success in Ann aroused much interest, has been signed by Winthrop Ames for a chief role in his October production of June Madness.

POWER.—Tyrone Power ran down to New York from his Canadian fishing camp on July 31 to order his costumes for William Faversham's revival of Julius Cæsar.

SHERWOOD.—The betrothal is announced of Phyllis Sherwood, late leading woman in Alias Jimmy Valentine with H. B. Warner, and Thomas Nickerson, manager of the Haverhill, Mass., Gas Company. The wedding will occur in the Autumn.

WARE.—Another prominent actress to play in stock companies this season is Helen Ware, who has just succeeded Mary Boland as leading woman of the organization at Lakeside Park, Denver. Her engagement is for five weeks, beginning last Monday in The Third Degree. She will appear next season in Elmer B. Harris's play, The Trial Marriage, under Henry B. Harris's management. The photograph reproduced on the cover was made by Davis and Sanford.

BESSIE ABOTT

Engaged for Maid Marian in the "Robin Hood" Revival

GEORGE C. TYLER RETURNS.

Back from Abroad, Announces More Liebler Plans—Pierre Loti Coming Under Guard.

When George C. Tyler, of the Liebler Company, landed in New York last week he announced that the most satisfactory result of his European trip was the promise of Pierre Loti to come to this country for rehearsals of The Daughter of Heaven. Mr. Tyler had spent a considerable part of the Summer in persuading the elderly writer to leave his collections of curios at Rochefort. M. Loti said that he had spent all his life in globe trotting or in service which took him to all parts of the earth, and now he wanted to settle down for life with his priceless collection. "But," Mr. Tyler said, "I got him."

The consent of the French poet and member of the Immortals was won on the following conditions: He is not to be interviewed by reporters; he is not to be snapshot; he is not to be visited by lionizers; his address while in New York will be kept secret; and no mental reservations are to be made to any of these injunctions. Mr. Tyler said when he landed that he had not only promised all this, but that he would send a special representative from New York to bring M. Loti from France, protect him on board ship, and deliver him uninterviewed and unannoyed at the Century Theatre.

Except for the statement that Basil Gill would play the Emperor in The Daughter of Heaven, Mr. Tyler said little about the great Chinese spectacle. The date for its opening has not been set, but it will probably be in September. Work on the Children's Theatre for the roof of the Century has been begun, and it will be opened in October. The Irish Players, when they come to America in Autumn, will have Maire O'Neill, their regular leading lady, who was prevented by illness from coming last year.

After his New York engagement, George Arliss will take Disraeli on a tour of the larger cities. Four New York houses, the Century, the Children's, the Hudson, and Wallack's, will be devoted to Liebler attractions exclusively next season, as will the Plymouth in Boston. These were the items in his announcement that were not contained in the advance bulletin which THE MIRROR printed last week. Mr. Tyler denied that there was any truth in the story that he had become reconciled with Pietro Mascagni, composer of Ysobel.

BLANCHE WALSH, ANOTHER PIONEER IN A NEW FIELD

(*Continued from page* 5.)

there have been. He actually built a play, weaving all his threads toward one central idea, and carefully bringing them together.

"But to return to the picture: Aside from the dramatic value pictures have in the way of uplifting, they cannot help but be a tremendous educational force. I am not prepared to say what influence they may have upon the young. Of course just now we are reading a great deal about the influence pictures have had on a certain boy, resulting in murders, but boys of that nature would find something else if not the pictures. It is in the boy. And it is the same way with the young girl visiting the picture theatre. If she is to go wrong, she will do so anyway."

Just then the bell announced the arrival of the dinner guests, and the interview, most interesting for the interviewer, was at an end. C. B. CLAPP.

SALLIE FISHER

"THE MIRROR'S" THEATRICAL BIRTHDAYS

THE MIRROR invites readers to send in notices of their birthdays. They should reach THE MIRROR two weeks before publication. Include past and present engagements as well as date.

August 7.

BILLIE BURKE, who is to appear in The Mind-the-Paint Girl.

EMILE DEHELLY, French actor and societaire of the Comédie Française.

LEW DOCKSTADER, an added attraction with Mama's Baby Boy, and who will have George H. Primrose as co-star in his minstrel organization.

EDITH EVELYN, remembered for her splendid work as leading woman of the Lee Baker Stock company.

GEORGE STORRS FISHER, for several seasons a member of Corse Payton's stock company.

ALFRED SUTRO, whose new play, The Perplexed Husband, is to reopen the Empire Theatre.

HELEN GRAYCE, starring at the head of her own company in Madame X, The White Sister, and The Chorus Lady.

ARCHIE CURTIS, re-engaged by Werba and Luescher to stage-manage The Rose Maid.

FREDERICK A. THOMSON, at present and for the past two and a half seasons director of Vitagraph motion pictures.

HUNTLEY WRIGHT, now appearing at the Adelphi, London, Eng., in Autumn Manœuvres.

August 8.

F. ANSTEY, author of The Man from Blankley's, The Brass Bottle, and the novel from which Love Among the Lions was dramatized and other popular fiction.

WALLACE ERSKINE, seen here recently in support of Laurette Taylor and Olga Nethersole.

DAVID GRAY, author of Gallops, the four-act horsey comedy-drama, seen here several seasons ago.

SABA RALEIGH, who appeared at the Garrick Theatre, London, Eng., in Proper Peter.

WILLIAM R. RANDALL, remembered for his performances in support of Helen Ware and John Mason.

BELLE THEODORE, who appeared in Shore Acres for many years and in The Concert during the last two seasons.

August 9.

LILIAN STUART (Mrs. Lee Sterrett), five seasons with Corse Payton's stock company.

DAVID MANNING, actor and author of several successful sketches, will be seen in Officer 666.

ALICE FLEMING, leading woman with Baker Stock, Portland, Ore.

ABBOTT ADAMS, recalled for his successive seasons with Richard Carle.

SYDNEY BARRACLOUGH, English singer, who returned to this country last season.

BENJAMIN CHAPIN, whose four-act drama, Lincoln, was a success, and his one-act play, At the White House, a popular headline in vaudeville.

BRENDA GIBSON, English actress, principally associated with Martin Harvey's company.

ROBERT H. HAMILTON, handsome juvenile, now associated with Howard Kyle Players.

FRANK E. JAMISON, for several seasons with Edgar Selwyn's comedy of city life, The Country Boy.

PAUL KELLY, clever child actor, who appeared in Jules E. Goodman's play, Mother.

SIR EDWARD RICHARD RUSSELL, dramatic critic and author of pamphlets on Shakespearean and literary subjects.

OTHO STUART, well-known actor in the F. R. Benson company, also London theatre lessee and manager.

AVITA SANCHEZ, the past two seasons with Madame Sherry, and previously with Richard Carle.

August 10.

EDITH LINDSAY, daughter of John S. Lindsay and who is to be featured this season as Louise in The Two Orphans.

JULIA BLANC, popular stock actress, now with the Columbia Players, Washington, D. C.

LAURENCE BINYON, English dramatic author, has published several books of poems and prose.

WITTER BYNNER, author of the vaudeville sketch Kit, presented by Hilda Spong, and who has written a play for Oliver Morosco.

SALLIE FISHER, captivating prima donna, seen last season in Modest Suzanne and Forty-five Minutes from Broadway.

MARY HALL, well-known stock leading woman, now traveling abroad.

FLORENCE HOLBROOK, co-star with her husband, Cecil Lean, to appear in The Military Girl.

AL. LA MAR, for many years associated with the diminutive comedian Master Gabriel in vaudeville.

EDWARD H. PEPLE, whose latest play, The Charity Girl, opened last week in Chicago.

S. K. WALKER, who appeared in A Fool There Was and The Third Rail.

M. WILLY, French dramatic author and journalist.

August 11.

GEORGE CALLAHAN, seen hereabouts lately in Hans, the Flute Player.

CONNIE EDISS, who last season returned to London to appear in Peggy.

ASHLEY MILLER, one of the ablest of the Edison motion picture directors; now in charge of the company which will make a trip through England.

WALTER SHANNON, seen for six years in vaudeville with Beatrice Mackenzie.

JOSEPH M. WEBER, who with Lew Fields will re-establish the Weber and Fields Music Hall.

EDWARD H. PEPLE

August 12.

JENNIE BATEMAN, who again played her old part of Minnie in the London production of A Messenger from Mars.

JACINTO BENAVENTA, Spanish dramatic author.

PHILIP CUNINGHAM, actor and manager, toured in The Grotesques in England.

CHARLES TURNER DAZEY, author of In Old Kentucky and The Stranger, which Wilton Lackaye presented last season.

CECIL BLOUNT DE MILLE, versatile actor, author, producer and manager.

PAULINE FREDERICK, popular musical comedy actress.

GEORGE P. GOODALE, veteran dramatic critic of the Detroit *Free Press*.

MARION LORNE, an especial favorite of the Hunter Bradford Stock patrons.

August 13.

JANE CORCORAN, whose splendid work in Mother is well remembered.

EMMA HAMES, distinguished prima donna.

FREDERICA GOING, seen with Frederick Warde and in The Shepherd King.

PAULINE LORD, whose excellent acting and excellent avoidance of overacting was appreciated in The Talker.

MARION OATMAN, seen for some time with Vaughan Glaser in St. Elmo.

BERYL MERCER, remembered for her effective work as Pedro in Don Cæsar de Bazan.

PAULINE PERRY, who appeared in vaudeville in the miniature musical comedy, The Silver Bottle.

GEORGE A. SCHILLER, operatic comedian, for several seasons under Lew Fields's management.

REVIEWS OF THE WEEK

CRITERION—"GIRL FROM MONTMARTRE."

Farce in three acts by Harry B. and Robert B. Smith from the French of Georges Feydeau and Rudolph Schanzer; music by Henry Bereny. Produced by Charles Frohman, Aug. 5.

Dr. Petypon ..... Richard Carle
Gabrielle ..... Marion Abbott
Dr. Brumage ..... William Danforth
General Petypon ..... Al. Hart
Clementine ..... Moya Mannering
Lieutenant Corignon ..... George Lydecker
Andre ..... Alan Mudie
Duchesse de Valmonte ..... Bertha Holly
Loulou ..... Lennox Pawle
Abbe ..... Percy F. Leach
Madame Sauverel ..... Mercita Esmond
Madame Hautignol ..... Louise Donovan
Madame De Claux ..... Dai Turgeon
Madame Vautier ..... Lela Lee
Madame Veron ..... Hazel Troutman
Madame King ..... Clara Eckstrom
Baroness de Granelle ..... Mary Gilmore
Baron de Granelle ..... George T. Chance
Monsieur Sauverel ..... John Hamilton
Madame Ottalie ..... Alice Carrington
Etienne ..... Ralph Nairn
Footman ..... George R. Lynch
Praline ..... Hattie Williams

The season may be said to have opened on Monday evening with two New York productions, 'and things may now be under way, but there is nothing new on Broadway. Which sounds like a truism, but, after all, a Summer rest is likely to arouse a few hopes that perhaps there will be something different, something refreshing in its novelty in the early musical plays. The Girl from Montmartre is a disappointment according to those standards, but according to the old formula it is rather a pleasing mixture of the Continental materials.

Nothing stands out as really distinctive; in fact, some of the farce is so ancient that it may be revived soon to amuse us—soon, but not now; and yet as a whole the play is done well enough to please superficially as it travels along after the first act. The plot is the usual marital mix-ups, with the variation that the other woman in this case is a merry Bohemian soul who loves all the boys and is loved by them. Disclosed in Act I in the bedroom of Dr. Petypon, who left her there carelessly and forgot about her, she evades the doctor's wife, tickles the moneyed uncle of the doctor, and wins back her real lover. But to keep in society she poses as the doctor's wife, and runs off with him to uncle's chateau at Touraine. There the family, with volunteer and regular wives both on the scene, have various adventures, and they have to go back to Paris to straighten out the complications. Such is life in musical comedy. Perhaps the liveliest moments in this particular life are when the Girl from Montmartre shows the society of Touraine how to kick up its legs; but these lively moments, Parisian in their accent, are a considerable time in coming. Much of the first act, when the authors appear to work so hard to get things in motion, might be spared to bring this down from a three-hour performance.

It is something of a disappointment that Henry Bereny provided no music for this play like that of Little Boy Blue. There are some rather pretty songs, but none that is more than pleasing unless it be a duet, "Don't Turn My Picture to the Wall." Hattie Williams was warmly applauded for this, as for her other songs, and her work was spirited in consequence. Richard Carle furnished comedy of his usual eccentric style and William Danforth was an able second with humor slightly more unctuous. Lennox Pawle, whose work in Pomander Walk was such a delight, showed that he can furnish comedy of still another sort, equally suited to farce and in some respects more finished. Marion Abbott, as the "regular" wife of Dr. Petypon, showed a good make-up and some clever character acting. Moya Mannering proved to be a charming ingenue of grace and sweet voice, and Alan Mudie was equally likable as her lover. Their dance in that first act brought the first real pleasure of the evening. And in dancing Joe Smith contributed a specialty to the second act that showed he is remarkable in his sinuous movements. Two girls were able to keep up with him for a short time, but not many had either the energy or ability. If anyone had been misled by the reports of the press agent that Charles Frohman had a new style of chorus girl, that person must have looked in vain. Whatever States the girls did come from, the climates made no difference when they donned that sickly show girl smile.

BROADWAY—"HANKY PANKY."

Musical comedy in two acts. Book by Edgar Smith, lyrics by E. Ray Goetz, music by A. Baldwin Sloane. Produced Aug. 5 by Lew Fields.

Cutie Wriggle ..... Flo May
Dopie Wriggle ..... Myrtle Gilbert
Ponsonby ..... Byrd Goolsby
Sir J. Rufus Wallingford, Harry Manleigh } ..... Hugh Cameron
Herman Bierheister ..... Bobby North
Wilhelm Rausmitt ..... Max Rogers
Solomon Bumpski ..... Harry Cooper
Clorinda Scribblem ..... Florence Moore
Iona Carr ..... Virginia Evans
Blackie Daw ..... Carter De Haven
Cleopatra ..... Christine Nielsen
Harry Manleigh ..... Hugh Cameron
Hiney Rausmitt ..... William Montgomery

When Hanky Panky dies, and that won't be tomorrow or the next day, one charming song will remain to be sung in memory of an entertainment that caught the public's midsummer fancy. It is called "Where the Edelweiss Is Blooming," a persuasive, haunting melody, the kind that gets itself played and whistled and hummed. This much, at least, of Mr. Sloane's music should have something of a vogue, and as for the rest, it fits in pleasantly with the lyrics by Mr. Goetz and the book by Mr. Smith. Combined, and enlivened by a more than ordinarily capable company, they provide what the programme terms "a jumble of jollification." Certainly it is a jolly jumble.

After engagements of some length in Chicago and Boston and of shorter duration in smaller cities, a smooth performance was to be expected, and in this the first-night audience that filled the Broadway Theatre was not disappointed. No doubt the book has been cut and altered already, but it still remains a fit subject for minor operations—the removal of jokes incapacitated by age and slapstick comedy that fail to amuse. Wise treatment in these respects would give a jolly jumble unalloyed, and perhaps strong enough to withstand the frosts of Winter. There is so much that is good in the way of comedy, tuneful music, ravishing costumes, lavish stage settings and ingeniously contrived manipulations of a well-favored chorus, that what is less good might easily be spared. The ghost of a plot is too pale to bother even the tired mind.

The entrance of each one of the principals was the signal for sustained applause, generally justified by results, but most completely so in the instance of Florence Moore, who danced merrily away with the feminine laurels. Her comedy has the charm of the unusual and the appeal of buoyant spontaneity. In "The Minstrel Man," a duet with her partner in vaudeville, William Montgomery, Miss Moore becomes the most memorable figure in Hanky Panky. Christine Nielsen in the prima donna role of Cleopatra uses her delightful voice to advantage in two songs, "Rose of Pyramid Land" and "Dixie Love," whereas low comedy parts are handled with skill by Bobby North, Max Rogers, and Harry Cooper. Some of their lines are finely pointed, others need sharpening. Carter De Haven, his usual dapper self, is at his best in a delicately pretty duet, "The Lyre Bird and the Jay," sung with Myrtle Gilbert, one of the entertaining Wriggle Sisters, the other being Flo May. Hugh Cameron occasionally succeeds in being funny, but not as frequently as might be wished. The chief task given Virginia Evans, that of looking well, she accomplishes with little difficulty.

While the names of Get-Rich-Quick Wallingford characters have been used, there is little attempt at a burlesque on the play. Gus Sohlke has provided excellent settings for the two acts.

KEITH'S UNION SQUARE—"THE LATE MR. ALLEN."

A comedy sketch by May Tully and Bozeman Bulger. Produced by Lida McMillan, Aug. 5.

Bonita R Blackstone ..... Lida McMillan
Mrs John. Allen ..... Marie Young
Mr. John Allen ..... Cameron Clemens
Maggie ..... Blanch Boyer

In this sketch Lida McMillan has found an entertaining bit of farce that no doubt will be taken on a successful round of the vaudeville theatres. It adequately serves its purpose, that of providing a quarter of an hour of light entertainment, and the authors have been particularly fortunate in the choice of players for the interpretation of their work. The performance is spirited and the time between laughs is pleasantly brief. As for the story, it is slight, in part, even trite, but no matter.

The situation is brought about by the harmless indiscretion of a husband, Mr. Allen, who dines with an old friend in a private dining-room. The friend is discovered in the compromising attitude of kicking a champagne glass from the hand of the husband. The wife, being a prim person, much given to ethical culture, takes the drastic step of considering her husband dead, dons widow weeds, and is about to become resigned to a life of loneliness when the husband returned, also the friend who caused the rupture. Now this friend is a very sensible woman who decides to reconcile the pair, which she does, first by causing Mrs. Allen to believe that her husband is well worth retaining, and then persuading the younger woman that the surest way to hold a man is to place less stress on mental and more on physical attractions.

Miss McMillan sets a brisk pace in her playing of the trouble maker. Marie Young makes a properly demure wife, and Cameron Clemens is well cast as the husband.

OLYMPIC, CHICAGO—"PUTTING IT OVER."

Comedy in three acts by Lee Arthur and Frank Hatch. Produced Aug. 1, by Frank Hatch.

Amos Sterling ..... Edwin Holt
Ross Sterling ..... Harold Vosburgh
James Bagby ..... Frederick Burt
Stuart Strong ..... Royal Tracy
Harry Mosley ..... Franklin Ritchie
Lancelot Jones ..... Francis Joyner
Michael Petroff ..... Joseph Woodburn
Ivan Petroff ..... C. E. Harris
Samuel Fairweather ..... Albert Macquarrie
Rapley ..... James Bobst
Ford ..... Bennett A. Pryor
Colby ..... Wilbur G. Mayo
Chapman ..... Edwin F. Bruns
Casey ..... Joseph Woodburn
Daggart ..... Thomas Lawson
Jenkins ..... Alexander Herbert
Spink ..... Ford Fenimore
Hornblower ..... Charles Lark
Elkhart ..... Arthur Morrison
Ruth Noel ..... Helen Holmes
Mrs. Philander Stone ..... Alison Skipworth
Agatha Findley ..... Veda Steele

CHICAGO (*Special*).—The materials in this play are old, but they are presented in new dress, and for the most part are more than mildly diverting. The story has plausibility and vitality. With a few minor eliminations in the second act, of ineffective comedy that impedes its progress, it would be improved greatly. The first act moves well and is concise. The second digresses. It has too many coincidental entrances and exits, but it may be unified and improved with no violence to plot. The third act is capital, entertaining even to those who don't enthuse over baseball, because it is fundamentally good comedy.

The narrative concerns principally a financier named Amos Sterling, his son with a bad record of moral digressions, and Ruth Noel, orphaned daughter of an old friend of the financier. The orphan's fortune, bequeathed by her father, is held in trust by the elder Sterling. The father uses his ward's money to save his son from prosecution for assault during a drunken brawl. The son, to replace the money, has secretly pitched professional ball under an assumed name. Ruth all the time considered him an idler. Three years later, while Ross was the local hero of those afflicted with baseball mania, he suddenly was unnerved for the last game in which he was to pitch by knowledge that Ruth was in the balcony of the clubhouse overlooking the field. He was "pounded hard," and lost the game. In the main room of the clubhouse a meeting occurred, among the several persons interested, in which it was disclosed that the elder Sterling was "all in," financially. He had been forced to sell everything he owned, and persons holding his notes were aware that he had pledged every dollar's worth of securities held in trust for Ruth, and lost the money they brought him. The disclosures brought Ruth to a realization of the injustice that she had carried in her heart towards the pitcher, and she did the right thing by way of amends. It put new courage in the breast of the discredited Ross, but that alone didn't open a way to avert the disgrace that was about to befall his father. Amos Ster-

ling's principal creditor was Harry Mosley, a broker, who also was the heaviest stockholder in the baseball club with which Ross was playing. Mosley knew of the embezzlement. He also wanted Ruth for a wife. He knew that he could ruin both the Sterlings and that Ruth could be influenced by her aunt, Mrs. Philander Stone, to marry him if he would sacrifice the money due him and remain silent on the embezzlement. Mosley was a good loser, as well as a good spender, and rose to the crisis which complicated his desire for Ruth and his ambitions for his baseball team. When the "home" pitcher who was winning the second game of the day, and also the pennant, was brought into the clubhouse with a broken arm Mosley accepted Ross Sterling's challenge to deliver up Ruth's bonds and Amos Sterling's notes if Ross would go into the pitcher's box and save the game. "The rest is easy."

The players are well selected for the most part. Edwin Holt presents the character of Amos Sterling with a firm touch that makes the embezzler likeable for his fatherly qualities. Harold Vosburgh played the son capitally. Helen Holmes was admirable as the heiress, barring a tendency to gurgle during the first and second acts. Mrs. Stone, the aunt, of an avaricious and affected nature, was well acted by Alison Skipworth. Veda Steele devoted her beauty and talents to a small part that made a definite and humorous impression. Franklin Ritchie, Frederick Burt, and Royal Tracy made favorable records and the lesser parts were well handled.

H. C. BAKER.

"CHARITY GIRL'S" FAULT AND ITS CAST.

CHICAGO (*Special*).—Among the eliminations necessary to render The Charity Girl at the Studebaker Theatre brief enough in duration to close the performance at the usual hour was a song called "Charity," the first to be sung in the first act. It was inexcusable and absolutely superfluous. Such things injure the theatre, which can ill afford such assaults upon its vitality, and Mr. Lederer is to be commended for cutting it out.

The song was sung by Blossom Seeley, in the character of a Bowery girl, who resents the invasion of a band of wealthy slum crusaders on charitable errand bent. It declares that charity on the lower East Side of New York is making "bums" of the denizens, and anathematizes charity in general. Then comes a line, emphatically repeated by principals and chorus, that doubtless was intended as a shocker, but which was much more. It is unprintable in a self-respecting journal, and should be unsingable in any playhouse.

The title formerly selected for this entertainment would be more plausible than the present one. It once was named The Clairvoyant. As Ralph Herz, in the part of a charlatan, is the central figure, a name that would apply specifically to his character would be more logical than the present one.

In the dispatch sent to THE MIRROR on the night of the opening, July 29, the complete cast was not given, owing to lack of space. It follows:

Becky	Blossom Seeley
Moe	Henry Fink
Mrs. Jeremiah Hopping	Florence Morrison
Detective French	Herbert Denton
Timothy Van Hoden	Claude Gillingwater
Billy Bryant	Roland Bottomley
Rosemary	Marie Flynn
Officer 666	William Baker
Kaluka	Annabelle Whitford
Tetah	Ethel Douras
Charmian	Velma Roberts
Ouwaya	Kathleen Errol
Vardi	Martha Dean
Madame Bowwowski	Gladys Benjamin
Olga	Minnie Monroe
Yengi Sin	Rosamond Miller
Fanchon	Augusta Behrens
Nona	Reina Jones
Argol	Harry Turpin
Kismet	Edgar Connor
Jeremiah Hopping	Ralph Herz
Cherub	Alfred Turner
Seraph	Allan Turner
Mumbo } Jumbo }	Lyle and Miller

H. C. BAKER.

PROCTOR'S—"SUSAN'S GENTLEMAN."

A comedy in one act by Kate Jordan. Produced by Ruth Chatterton and company under the direction of Henry Miller, Aug. 5.

Sir Arthur	R. House-Peters
Hobbs	Daniel Pennell
Susan	Ruth Chatterton

For the vaudeville debut of Ruth Chatterton, Henry Miller selected a playlet which tells how an innocent girl on the East Side won a fleeing criminal, all unknowing of his crime. The playlet was given at the Lyceum Theatre in May at a benefit of the Art Workers' Club for Women. Mr. Miller has done a service in lengthening its life, but he might perhaps have found a sketch more suitable to Miss Chatterton. She is unable to portray the slangy qualities in the East Side girl, though she is admirable in the pathetic little scene at the end. Neither R. House-Peters nor Daniel Pennell succeeded in making much of good acting parts.

(*Other reviews on page* 13.)

WILLIAM MONTGOMERY, MAX ROGERS, BOBBY NORTH, AND HARRY COOPER

In Lew Fields's Production of "Hanky-Panky" at the Broadway Theatre

TO STAGE PLAYS FOR JUDGE.

The Suit Against Belasco and De Mille to Be Decided in a Novel Way.

The Woman and Tainted Philanthropy will be produced in October so that U. S. Judge Holt can decide if the former is pirated from the latter. The novel procedure grows out of the suit of Abraham Goldknopf for an injunction to restrain further production of the play, The Woman, by Mr. Belasco and William C. DeMille, and to require an accounting of profits and payment of royalties. The plaintiff alleges that the play in question was plagiarized from one of his own entitled Tainted Philanthropy, submitted to the Belasco play bureau, and concerning which the author received in June, 1910, a note from Henry Stillman, reader of the play bureau, who wrote:

"Mr. Belasco has gone away for the Summer. I sent your play to him two or three days after reading it myself. He returned it to me to-day. While he was interested in reading it, it is not quite adapted to his present requirements. Will you please call for the manuscript?"

Before Commissioner Gilchrist, July 31, at the Federal Building, this city, Mr. Belasco averred that he had never seen the manuscript of Tainted Philanthropy, and had not heard of it until the suit was brought. He stated that he had instructed Mr. Stillman to be kind to aspiring dramatists and that the courteous tone of the note might be attributable to this admonition. He said also that he had signed a contract with Mr. DeMille for The Woman as far back as 1908, and that many scenarios and manuscripts had been prepared by that author before the play was finally produced last season.

At one point in the proceedings Mr. Belasco announced: "I am always being sued by barbers and servant girls for plagiarizing their plays." Requested thereupon to state the nature of his own employment in earlier days, the manager admitted that he had scrubbed floors, sold newspapers, and acted as a stage supernumerary before his latent talent was located.

Before Judge Holt, Aug. 5, Mr. DeMille testified that he first talked over the play with Mr. Belasco early in 1908 and during the same year read the manuscript to his friends, including Professor John Erskine, of Columbia University. It was then agreed, on Mr. Belasco's proposition, that both plays should be produced for Judge Holt, Mr. Belasco to pay the expense.

MAUDE ADAMS LONG TOUR.

Charles Frohman has planned that Maude Adams will make this season the longest tour she has ever undertaken, and will be seen in parts of the land that she has never before visited. The arrangements, it is understood, have been made at Miss Adams's own request. Beginning in October and continuing until January, 1914, she will cover territory from coast to coast, and from the Gulf to British Columbia. Peter Pan will be her chief vehicle, and she will visit little out-of-the-way places where such a dramatic treat is a thing that has always been beyond wildest dreams. Toward the end of the long tour Miss Adams will present two new plays by the same author, J. M. Barrie, entitled The Ladies' Shakespeare and The Legion of Leonora, upon which the dramatist is now working.

"TO-MORROW LAND" PRODUCED AT FITCHBURG.

FITCHBURG, MASS. (*Special*).—To-morrow Land, a musical satire in three acts, book and lyrics by Charles W. Tackenberg, music by Richard Kiercerling, was produced for the first time on any stage by the opera company, Aug. 5, before a large and well pleased audience. The action takes place in Boston in the year 1950, at which time wireless telephoning, woman's suffrage, higher thought, and mental telepathy are supposed to have reached the most advanced stage of perfection. Among the song hits were "Affinities," "Yours Forever," "The Official Engagement," and the finale of Act I, "No Love at Long Distance for Me" and "The Song of the Sinner," of Act II.

L. S. WOODS.

"FANNY'S FIRST PLAY" FOR LITTLE THEATRE.

George Bernard Shaw's Fanny's First Play has been secured by Winthrop Ames from the Shuberts to open the Little Theatre on Sept. 16. The play is now in its second year in London. Granville Barker, who staged the London production, will bring the original cast to New York.

FAIRBANKS FOR "OFFICER 666" IN NEW YORK

When Officer 666 resumes its run at the Gaiety Theatre on Monday evening, Douglas Fairbanks will take the role of Travers Gladwin. He will continue with the New York company until rehearsals are called for his new comedy, Hawthorne, U. S. A., by James B. Fagan. His character in this will be an American athlete traveling abroad.

"GET-RICH-QUICK WALLINGFORD" IN AUSTRALIA.

A cablegram from Sydney, N. S. W., says that Get-Rich-Quick Wallingford, produced there Aug. 3 by J. C. Williamson, is a success. Fred Niblo and Josephine Cohan were given cheers repeatedly.

REFLECTIONS

Elizabeth Marbury and Elsie de Wolfe, at their Villa Trianon, Versailles, France, have offered prizes for the best kept gardens in the neighborhood.

The Pink Lady closed its successful London engagement on July 27 and the company is returning to the New Amsterdam Theatre here on Aug. 19.

Maggie Breyer has been re-engaged for The Old Homestead.

Announcement is made of the wedding of Rennold Wolf, dramatic editor of the New York *Morning Telegraph*, and Harriet Denie, of Ridgewood, N. J., on June 6.

Supreme Court Justice Howard in Albany, N. Y., on July 27 ordered Chauncey Olcott to pay to his first wife $700 in counsel fees. They were divorced in 1893 and the actor was married to another woman in 1897.

James J. Corbett arranged a benefit for the Church of the Sacred Heart, Bayside, N. Y., on July 27. He hired the Flushing Opera House and put on an all-star bill including George (Honey Boy) Evans's Minstrels, Jerome and Schwartz, Eddie Foy, Hyams and McIntyre, Montgomery and Stone, Rooney and Bent, William Collier and Helena Collier Garrick, Carter De Haven, Victor Moore, Tad and Tom McNamara, and Raymond Hitchcock. Seventeen hundred dollars were raised for the little church.

Mrs. Ethel Lane, widow of the late John A. Lane, is seriously ill at the Chapin Home for the Aged Blind, Philadelphia. She is seventy-five years of age.

Mr. and Mrs. Walter Hale (Louise Closser Hale), having completed a motor trip through France, are now in Italy.

A final decree of divorce was granted in this city on July 27 separating Ethel Green Gaston from her husband, William Gaston.

Elsie Janis and her mother were prominent in assisting to save furniture and other property during Narragansett Pier's $100,000 fire on July 27.

Karl Jorn, the grand opera tenor, has purchased a five hundred and seventy-six-acre farm at Bramans, Pa., practically owning the whole town.

Artie Hall figures as a witness of the recent murder of Gambler Rosenthal in this city.

Forty thousand singers assembled at Nuremberg, Germany, on July 27, for the largest national saengerfest ever undertaken.

Rebecca Lane Hooper, authoress and playwright, and William Franklin Eastman, of this city, were married on July 27 at the Summer home of the bride's parents, Walpole, N. H.

The one hundred and fiftieth performance of The Rose Maid at the Globe Theatre will be celebrated with a "clown" performance, women taking the parts of men and vice versa. Tom McNaughton is said to have suggested the fun.

A theatrical Sunday was enjoyed at the Grahame-White Aviation Company's ground, outside of London, a short time ago, when Hazel Dawn and The Pink Lady company attended. Many tea parties were enjoyed.

Mario Lambardi has organized in San Francisco the Pacific Coast Opera company, to open at the Cort Theatre in that city on Sept. 22 in Italian grand opera, with Tarquina Tarquini as prima donna.

Blanche Ring, Rita Stanwood, and Orville Harrold returned from England recently.

Clarence Oliver assumed the role of Travers Gladwin in the Chicago production of Officer 666 on Aug. 4.

The Toad, a drama of ancient Egypt, by Mrs. Perry Newberry, was presented at the Greek Theatre, Berkeley, Cal., on July 20, under direction of Garnet Holmes. The cast included Perry Newberry and Mrs. Helen Cooke Wilson, daughter of Mrs. Grace MacGowan Cooke.

Mrs. Walter Browne, the widow of the author of Everywoman, with her three children, sailed last week for London, to be present at the first performance of Everywoman at Drury Lane, Sept. 12. Mrs. Browne will also spend a week or two with her late husband's mother in Cork, Ireland.

James R. Garey has nearly completed a new drama entitled The Gun Men of New York, based upon the Rosenthal murder case, for local production this month.

William Marble, a guest of the Actors' Fund Home at West New Brighton, N. Y., was received at the S. R. Smith Infirmary, Staten Island, on June 28. He has a complication of ailments, but principally Bright's disease. Mr. Marble is in his seventy-fifth year. He is the son of Danford Marble and brother of the late Danford, Edward, and Mary Marble.

Aubrey Yates, featured last season in Alma, Where Do You Live? has been engaged for the Robin Hood revival.

Louise Hamilton, recently returned from London, has been engaged by O. U. Bean and Company for An Aztec Romance.

Gilbert Deeter, weight 236 pounds, and Walter Deeter, 242, twins, with twenty-four years to their credit, came down from Dansville, N. Y., to hire out to Henry W. Savage as comedians, but they were declined with thanks by T. Daniel Frawley. Mr. Frawley's resolution was unshaken by the alluring offer that they would accept one part at one salary and play it alternately.

Florence Stone, who had been rehearsing for the principal role in Fine Feathers, resigned from the cast last week because of illness, which will prevent her from continuing at the present time. She has been succeeded by Lolita Robertson (Mrs. Max Figman). Mr. Figman will also appear, with Wilton Lackaye, Robert Edeson, Rose Coghlan, and Amelia Summers in the Eugene Walter play at the Cort Theatre, Chicago, Aug. 10.

In his role as theatrical manager, not for decorations on his real estate holdings, Henry W. Savage has contracted for one thousand eighteen-inch plaster of Paris reproductions of the Venus de Milo, and the same number of copies of the Winged Victory. They will be used for the studio-smashing scene in The Million, one at a time, but there will be two companies of The Million. Miguel Angeletti, of Hoboken, has the other end of the contract and the Italian colony is happy.

MR. AND MRS. COBURN

As Petruchio and Katherine in The Taming of the Shrew

To hold off "Olympic Night" at the Globe Theatre until all the athletes have returned, the date has been set for Aug. 23, the evening previous to the big parade. Werba and Luescher will entertain the entire American team at a performance of The Rose Maid. When the first of the athletes returned last week they were handed cards of invitation.

Arthur Brisbane, editor of the New York *Evening Journal*, and Phoebe Cary, of Buffalo, were married in this city on July 30.

Mr. and Mrs. A. B. Griffin (Georgia O'Ramey), Dr. Florenz Ziegfeld, and Lorenzo Roses arrived from Europe last week on the *Kronprinzessin Cecilie*. Mrs. Griffin lost a $150 diamond brooch on the trip.

Harry B. Smith will write the libretto and Raymond Hubbell the music for The Follies of 1912, to follow A Winsome Widow at the Moulin Rouge.

Moon and Morris, the English dancers at the Winter Garden, have signed a contract to continue there for a term of years.

The opening date of The Merry Countess at the Casino has been postponed from Aug. 15 to Aug. 19.

Madame Marie Rappold and her daughter, Lillian, sailed for Europe on Aug. 1, to return in October.

Charles Van Baar, bandmaster, and Molly Quinn, of this city, were married at Long Lake, N. Y., on July 15.

Mrs. Christian Hemmick, of Washington, D. C., will stage her pantomime and dance, The Enchanted Stream, in the grove of the Building of Arts, Bar Harbor, Me., on Aug. 19, the parts being allotted to members of the Summer colony at the resort.

The company to present Rebecca of Sunnybrook Farm in London, under management of Klaw and Erlanger, on Sept. 2, sailed on Aug. 1 on the *Baltic*. The company is headed by Edith Taliaferro, Archie Boyd, Hayward Ginn, Marie L. Day, Eliza Glassford, Sam Colt, and Ada Deaves.

Joseph O'Meara, director of elocution and acting of the Cincinnati College of Music, has been engaged to direct the production of Baby Doll, which was originally produced two years ago by the Suburban Stock company, of St. Louis, with Marguerite Clark in the lead.

Florence Geneva has been engaged for the production of Her Left Shoulder, for which Fred Solomon will direct the music when it is heard at the Knickerbocker Theatre.

Arthur Bourchier intends to send out two touring companies in England to play Find the Woman, the British adaptation of The Third Degree. He will offer The Havoc at special matinees at his London theatre beginning in September.

Donald Brian's second season in The Siren will open next month, Julia Sanderson again appearing as his leading woman. In December Mr. Brian will be seen in a new musical comedy, The Marriage Market, while Miss Sanderson will make her stellar bow in The Sunshine Girl.

The Three German Sisters have been added to the cast of A Winsome Widow at the Moulin Rouge.

An amateur actor, while playing Othello at Lisbon, Portugal, on July 29, fatally stabbed his wife, the Desdemona, and badly injured the Iago. Then he went mad. Jealousy was the cause of the crime, which threw the audience into panic.

Gus Hill announces a London production of Mutt and Jeff in the Autumn.

Frank Stammers's new comedy for Kolb and Dill has been christened A Peck of Pickles. It is produced this week in Los Angeles.

NAT C. GOODWIN LEAVES LIEBLERS.

He Notified the Managers That He Has Other Engagements in Los Angeles.

The Liebler Company announce that Nat C. Goodwin will not appear in their Oliver Twist production when it is sent on tour next month. Back of this announcement is the report of the separation of Mr. Goodwin from his managers, based on a letter which he sent to them last week. The usual call for rehearsals was issued, Mr. Goodwin receiving notification that Oliver Twist would open at the Illinois Theatre, Chicago, about Labor Day. He replied at once, and his letter is said to have contained the information that he would not be present when the roll was called. The story goes that he wrote to Hugh Ford that he had signed to play a six weeks' engagement in Oliver Twist at the Morosco Theatre, Los Angeles, and this would keep him on the Coast. The Los Angeles managers are said to have written to the Liebler Company that they had the Mordaunt version of the play, but that they would prefer the Comyns Carr version if the Lieblers would send it on. The advice is also said to have been added that it would not be worth while for the Liebler all-star company to come to Los Angeles after the Morosco company played Oliver Twist for six weeks. Another report from the Coast says that J. Hartley Manners, author of Peg o' My Heart, is rewriting a version of the play for Mr. Goodwin.

The Liebler Company say that they are not at all disturbed by this turn of affairs. They have shifted Wilton Lackaye to the part of Fagin, and another star will be found for the part of Bill Sykes, opening as already arranged.

PLAYS FOR STAIR AND HAVLIN.

Among the new plays to be given on Stair and Havlin time are The Call of the Heart, The Shepherd of the Hills, A Man's Game, with Estha Williams; Borden and North's production of Life's Shop Window, and John O'Donnell, a new Irish star, in Rollicking Shannon. He will open at Indianapolis on Aug. 26. A star revival of Happy Hooligan will also be sent out over the circuit. George H. Nicolai says this may seem odd, but he thinks it will be a moneymaker.

Among the other attractions on the Stair and Havlin time will be A Fool There Was, The Country Boy, The Common Law, The Fortune Hunter, Madame X, In Old Kentucky, Thomas E. Shea in repertoire, The Rosary, Seven Days, The Old Homestead, Over Night, The Smart Set, George Sidney, The Traveling Salesman, The Gamblers, Where the Trail Divides, Mutt and Jeff, A Grain of Dust, The Girl in the Taxi, Dave Lewis in Don't Lie to Your Wife, Billy Van in A Lucky Hoodoo, and Howard Thurston in a new entertainment which will include a troupe of Arabs in one of his illusions. Beulah Poynter will be under management of Burt and Nicolai for the sixth year, using the same vehicle she had last season, A Kentucky Romance. The company already engaged includes Bertha Julian, Edwina Levin, Sadie Steelsmith, Ted V. Armond, Edwin Dale and others.

ENGAGEMENTS BY WERBA AND LUESCHER.

The company in The Rose Maid which starts its tour with a week engagement at Portland, Me., Aug. 26 will be headed by Evelyn Stewart, who has been singing leading roles for the Boston Grand Opera company. Vincent Sullivan, the Columbia University tenor, who has been alternating with John Humbird Duffey as the Duke, will have that part on tour. Perle Barti and Mr. Duffey will remain in leading roles of the New York company. Miss Stewart, arriving from Europe last week, appeared in The Rose Maid here for a number of performances.

Hattye Fox, formerly with Fritzi Scheff and Richard Carle, has been engaged by Werba and Luescher for the title-role in The Spring Maid, probably to succeed one of the stars who will be taken out for a new production during the Winter. J. H. Goldsworthy will again be the Prince Aladar in the Southern Spring Maid company, which began rehearsals last week. Charles McNaughton, brother of Tom, who has been with the Western company in The Spring Maid, will open with the Southern company at Atlantic City. Tom McNaughton will again be with Christie MacDonald.

Frances Alexander, after singing in concert work about St. Louis, will have her first professional engagement in The Spring Maid (company C). She signed a Werba and Luescher contract last week.

CHRISTINE NIELSEN

With Lew Fields's "Hanky-Panky" Company, Which Opened at the Broadway Theatre, Aug. 5

KATE DOUGLAS WIGGIN, ACTRESS.

BOSTON (*Special*).—Kate Douglas Wiggin, author of Rebecca of Sunnybrook Farm, recently made her first appearance as an actress. The theatre was her own Quilicote Barn at Hollis, Me., and the run was for one night. The play was The Beau's Christmas, a dainty one-act piece, by Constance Mackay, concerning Beau Nash, the famous English dandy. There was another short play, Gretna Green, also by Miss Mackay, and some old songs, the whole affair being "An Evening of Old English Comedy" for the benefit of the fortunate Summer residents of Hollis. One of them happened to be Clayton D. Gilbert, head of the dramatic department of the New England Conservatory, so that the stage managing was well cared for.

Although Kate Douglas Wiggin's stage career as an actress spans only one brief night, her connection with the theatre by no means ends there. The success in this country of her Rebecca of Sunnybrook Farm is well remembered, and on Aug. 6 she sailed for England to see the first London production there of Rebecca, at the Globe Theatre, on Sept. 2.

FORREST IZARD.

BLANCHE RING OPERATED UPON.

Blanche Ring was operated upon on Saturday for appendicitis. She is at her apartment in this city. Her speedy recovery is expected. After the close of The Wall Street Girl at the Cohan Theatre last Spring Miss Ring left for a vacation in Europe. She became ill soon after her arrival abroad, and on the advice of physicians returned to New York. A week ago she was stricken with appendicitis. Miss Ring will again star this season in The Wall Street Girl.

SHORTAGE OF CHORUS GIRLS.

Chicago producers of musical plays complain that there is again a shortage in the chorus girl crop. Mort H. Singer has about half a hundred for The Heart Breakers and Miss Nobody from Starland, and Harry Askin has more than fifty for The Girl at the Gate and the second Louisiana Lou company. He also sent a carload to the Pacific Coast with the first Louisiana Lou company. The Merry Widow Remarried has taken about thirty and The Military Girl nearly as many. The minor musical plays will give employment to more than two hundred and the burlesque shows to one hundred and fifty. About fifty girls, most of them dancers, have been picked up by the producers of vaudeville acts.

MARTIN BECK IN LEGITIMATE.

Besides Sarah Bernhardt, He Has Other Important Plans.

Martin Beck's arrangement for touring Sarah Bernhardt in Queen Elizabeth in America is not the only venture in legitimate production which he will undertake. On his return from Europe last Saturday he announced other enterprises which he will carry out in the higher field.

Mr. Beck said he has acquired the American rights to two plays, one a musical piece by Franz Lehar. He will devote part of his attention in the future to producing for the legitimate stage. He has the option on the American rights of Professor Max Reinhardt's next production.

BRIGHTON BEACH MUSIC HALL—"FEAR."

Dramatic sketch in one act by Charles Lamb. Produced on July 29.

The Doctor ..... Eugene Frazier
The Cracksman ..... Ralph W. Bell
The Watchman ..... H. S. Griffith
The Negro ..... Frank E. Lamb

The new playlet, dramatized by Charles Lamb, from Melville Davisson Post's story, "The Nameless Thing," is a story of the Southwest, the plot being placed in a prosperous mining town. The Doctor has played an honest game and won the respect and confidence of the community, but a wave of dissatisfaction has entered his mind, owing to the great fortunes amassed by his fellowmen, while he has accomplished little financially. He, with the aid of the Cracksman, plans to rob the local bank by means of drugging the Watchman, who happens to be a patient of his. Fate and fear, however, play their trump card, which causes the project to be abandoned, and the Doctor decides to continue the honest game.

The playlet, although quite dramatic and played admirably by every member in the cast, failed to arouse enthusiasm. It is simply another attempt to inject a comedyless sketch into vaudeville, and, as in nearly every other case, the lack of humor is the principal reason for failure.

J. LEROY DRUG.

DE KALB—"A GOOD-NATURED LIAR."

Sketch in one act, written and produced by Albert O. Warburg, Aug. 1.

Frank Stewart ..... Albert O. Warburg
Jack Winson ..... Thomas Lawlor
Police Officer ..... Richard Vanderbilt
Nora ..... Dorothy Stanton

Another playlet—with a burglar in the plot—has emanated from the ranks of the Corse Payton players. This skit comes from the pen of Mr. Warburg, who for eight years was one of the most popular of the company. The reception accorded to Mr. Warburg and Mr. Vanderbilt would rival that of other Brooklyn stock stars who have made their appearance in vaudeville during the season.

The story is interesting and holds the audience throughout, but could be greatly improved by the infusion of more comedy, there being plenty of opportunity. The burglar makes his appearance at the Stewart home on the same evening with the stork. His home has also been visited by the same bird, and, being a sentimental crook, he leaves his plunder behind. He is shot, but not seriously wounded while making his getaway. Through the aid of some good-natured lying on the part of his intended victim he evades arrest. Mr. Warburg's portrayal of Stewart was up to his standard, but his support might have been improved.

GOSSIP.

The six "Kute Kiddies" in The Rose Maid had a good time at Coney Island on Thursday as the guests of Werba and Luescher. They were taken to the resort in automobiles with a representative of the managers and their mothers for chaperons. At the seashore they played in the sand, and in the afternoon they were guests at Luna.

It is announced in Albany by the Shubert management that Harmanus Bleecker Hall, in that city, will be included in the popular-priced circuit next season, such attractions to be booked in between the high-class companies playing the hall.

THE NEW YORK
DRAMATIC MIRROR

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ADVERTISEMENTS
Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

THE EDITOR'S LETTER-BOX

Communications to the editor should always be signed with the name, initials or *nom de plume* intended for publication. In all cases, however, the correct names and addresses of the writers should accompany the letters for the private information of the editor. Write on one side of the paper, use a typewriter if possible, and be brief. In asking questions, do not expect a reply by mail. Look for it on this page.

J. M. L., a correspondent in Chicago, asks for information about the copyright laws. It appears that he sent his "first work" to Washington and was refused registration because the matter wasn't printed. This he thinks is tyrannical. He doesn't explain what his "first work" consisted of. If it was a story in narrative form, printing and publishing is a requisite of copyright. If it was a dramatic composition, typewritten copies are sufficient under certain rules. If it was a motion picture story, printing is again necessary, although under the new Townsend bill, which, it is reported, will soon pass the Senate, similar conditions to those governing dramatic compositions will apply. Regarding prices paid for plays, etc., there are no fixed rates. An author may sell outright for cash, or he may accept a royalty of any percentage he can get. From two to five per cent. is all a beginner can expect. Photoplays are sold outright, there being no equitable way at present of figuring royalties, the price being from $20 to $75.

C. F. E., of Burlington, Vt., wants to see the Editor's Letter Box encouraged—more comments, questions and answers about plays and players, all of which is up to the readers of THE MIRROR to carry out. This is distinctly their department of the paper and everybody is welcome to participate.

MIRROR Reader, Toronto, Can.—We have no record of Alie Smith Fordyce, of Toronto, dying in Jacksonville, Fla., May 7, but we have a record of Mrs. Arthur Yule, formerly of the Forsythe Trio, who died from convulsions May 16, 1912, in her dressing-room at the Orpheum Theatre, Jacksonville, Fla. She was buried in that city and her home was in Toronto.

E. D. H., Brooklyn, N. Y.—Boyd Nolan is at present engaged as leading man for a stock company in Dallas, Tex.

L. M. C., Brooklyn, N. Y.—You can dispose of a one-act drama by advertising it in THE MIRROR, or by personally offering it to actors or actresses going into vaudeville, or already in that line of work, or you can place it with any one of a number of good play agencies. If you will call at THE MIRROR office we will direct you.

P. F., New York city.—We do not furnish private addresses of players unless requested to by players themselves. Mail your letter care of THE MIRROR, and it will be forwarded or advertised in our Letter List.

T. M. E., Cincinnati, O.—We have no address of Elsie Esmond. Mail your letter care of THE MIRROR. (2) Elsie Janis is announced in the cast of a coming Charles B. Dillingham production late in September. It is impossible to say what her salary will be. She is reported to have received as high as $3,000 per week in vaudeville, but this is exceptional.

J. M., Los Angeles, Cal.—No, THE MIRROR never printed a portrait of Crane Wilbur while he was on the dramatic stage. One was printed in the motion picture section of the paper July 24, 1912.

C. R., Fort Myer, Va.—(1) It does not seem at all reasonable to believe that the motion picture business will ever permanently injure the regular stage; certainly it will never "banish the speaking drama," as you put it. On the contrary, there is every reason to believe that the motion picture is helping our players by teaching them to act as well as speak and at the same time it is educating millions of people to an interest in dramatic fiction. (2) We cannot say if Mabel Van Buren is a sister of A. H. Van Buren. (3) Ernest and Jessie Glendinning are children of John Glendinning. Jessie is the wife of Heron Miller, son of Henry Miller, and does not appear regularly on the stage.

Mrs. A. A., of Chicago, is an enthusiastic admirer of Leila Shaw and Albert Phillips in stock, particularly Miss Shaw, whom Mrs. A. A. pronounces the best and "most beautiful actress" she has ever seen. She is anxious to know if these players will return to the Marlowe Theatre, Chicago, the coming season. They will open a two weeks' engagement at the National Theatre, Chicago, Sunday, Aug. 11, but we are not informed at present as to their further plans.

H. J. R., Ferndale, Cal.—Kyrle Bellew was married in 1884 to Eugenie Legrand, but a divorce was granted four years later. There was no second marriage. The notices of Mr. Bellew's death and biography appeared in THE MIRROR of Nov. 8 and 22, 1911.

"THE AMERICAN PLAYWRIGHT."

The July issue of *The American Playwright*, a growing magazine, edited by William T. Price, contains an unusually interesting collection of articles, instructive and suggestive, to those interested in contemporaneous drama. Much valuable technical comment is given in "The Philosophy of Dramatic Principle and Method," also "The Physical Stage," and Mr. Price has some pertinent things to say concerning William Archer's new book, "Play-Making."

In compiling a record of the past theatrical season credit is given to THE MIRROR. Under the heading, "The Season of 1911-1912" we read: "As *The American Playwright* was not founded until the second half of the last season, its record is not complete. But a reference to THE NEW YORK DRAMATIC MIRROR, which offers what is perhaps the most accurate collection of theatrical statistics to be had, enables us to give, briefly, a general idea of the season from May 27, 1911, to June 1, 1912." In another part of the magazine reference is made to the significant articles printed in THE MIRROR, among them the series on the prevention of fires in theatres, written by D. H. Wallace.

New names appear on the contents page of *The American Playwright*. The list now reads: William Thompson Price, editor-in-chief; Arthur Edwin Krows, managing editor; Guy Croswell Smith, business manager.

NEW PLAY FOR H. B. WARNER.

The long term of H. B. Warner in Alias Jimmy Valentine is to come to an end at last. He will appear Sept. 5 in a new play, Buxl, adapted from the German by Rudolph Besier, but he will still be a convict. The production will be made at the Hudson Theatre by the George C. Tyler Company, the name under which Mr. Tyler will operate various enterprises this season, while continuing as principal figure of the Liebler Company. The manuscript reached New York last week, and Mr. Tyler was so delighted with it that he wired Mr. Warner to report at once for rehearsals, and Gates and Morange, the firm's scenic artists, began work.

Mr. Warner will play the character of Buxl, a handsome young man who loves the ladies and is loved by them in turn. Two acts are laid in a town on the Alsatian border and the third in Paris. The comedy is very popular with German audiences, but has never been seen outside of that country.

CHILDREN'S EDUCATIONAL THEATRE.

The Children's Educational Theatre was incorporated at Albany on July 31 to give plays in schools, theatres, and halls throughout New York city, making it possible for children of every district to attend without expense of carfare.

The Board of Directors includes Arthur D. Chandler, of East Gloucester, Mass.; Frederick B. Pratt, of Brooklyn; William Terhune, of Jersey City, and Andrew M. Wallace, Harry Content, and Alice Minnie Herts, of New York city. The institution is another step in the work of Miss Herts, who has devoted the last ten years to the education of children by means of theatrical productions, and who was at the head of the Children's Theatre at the Educational Alliance a few years ago.

FINE BILL AT MAJESTIC.

CHICAGO, ILL. (*Special*).—The Majestic Theatre's vaudeville bill for the week, beginning July 29 was one of unusual excellence and popularity. The act that won the most applause, and deservedly, was that of Jack Wilson, supported by Franklyn Battie and Ada Lane. Although Mr. Wilson makes up as the conventional "coon" of the variety stage, he doesn't do the conventional things, or render the same old jokes. His best humor is new each week. Mabel Taliaferro and her company presented her little play called The Return of Tori San, recently produced for the first time in New York city. Belle Story rendered high-class songs, and was much appreciated. O'Brien, Havel and company presented their playlet called Monday, a nonsensical and impossible scene on rehearsal day in a vaudeville theatre. It is very amusing, with humor of an innocent and spontaneous kind as contrasted with the slang and bold quality that usually characterizes acts relating to stage life. Owen McGiveney proved to be a most versatile artist in his act based on the murder of Nancy Sikes, in which episode from Oliver Twist he played five characters with an effectiveness that held his audiences keenly interested. Others on the same bill were La Maze Trio of tumbling comedians, Brown and Blyer, and Gordon Brothers with their boxing kangaroo.

The bill for this week contains more than the usual number of headline features. Among them is a production made by Daniel Frohman of a dramatic sketch called Detective Keen. Arthur Hoops, who is a Chicago man, has the leading part. Another effort, introducing not only important names, but a very interesting comedy satire, is called In 1999, played by Joseph Jefferson and Felice Morris, daughter of the famous comedian, Felix Morris. Still another novelty is Sumiko, a Japanese singer, who for the first time presents to Chicago audiences the real meaning of high-class Japanese songs. Cedora and company, the sensational cyclists, have something new to offer in their line of work. Five Melody Maids and a Man present songs and piano music, and Mathews and Alshayne have a routine of funny business.

H. C. BAKER.

RUTH SHEPLEY LEAVES THIS WEEK.

SPRINGFIELD, MASS. (*Special*).—The Poli Stock company, after a remarkably successful week of Three Twins in which they showed a surprising facility for musical comedy, devoted the week of July 29-Aug. 3 to The Right of Way. Particularly good work was done by E. J. Blunkall as Joe Portugais. Ruth Shepley as Rosalie, Jessie Mueller as Suzon, Wilfred Lytell as Wantage, Carl Brickert as Charlie Steele, and Leila Davis as the "red woman." Week of Aug. 5-10, for the first time in Springfield, in stock or out, James Forbes's comedy, The Commuters, is being given.

Ruth Shepley's farewell appearance is this week, after which she takes a rest before her regular season with William A. Brady, with whom she is under contract for two years. Miss Shepley, who has proved the most popular leading woman ever at Poli's, has had many exacting roles this Summer, and had to retire from The Three Twins cast for a day owing to a nervous collapse. Her successor is Louise Carter, who comes from New Mexico, where she has been playing in Summer stock. She makes her debut in Thais week of Aug. 12-19. Manager Poli thinks so well of Carl Brickert and Tom Williams that he has persuaded them to cancel their Winter engagements and stay under his management. Mr. Poli plans to run half a dozen stock companies in his theatres this Winter, which will divide his chain of houses about half vaudeville and half stock—a large advance on the latter policy. Harry Andrews, the efficient stage director, after starting The Commuters, leaves for Washington, exchanging places with Giunio Socola, the director of Poli's Washington theatre. Mr. Andrews has made many friends here and his work has been of a high order.

EDWIN DWIGHT.

BOOK REVIEW.

THE STAGE IN THE TWENTIETH CENTURY, by Robert Grau. Published by Broadway Publishing Company, New York. 1912.

Containing a mass of detailed information concerning things theatrical—three hundred and sixty pages of it—this latest book by Mr. Grau is a worthy companion to his two preceding volumes dealing with the stage. In fact, "The Stage in the Twentieth Century" should not be judged without consideration of the earlier books treating of events that paved the way for present conditions. It is of these pervading conditions, with occasional suggestions of what they may lead to, that Mr. Grau now writes, and to disarm criticism on the ground that he is too contemporaneous and lacks perspective, there is an author's note explaining his position.

The book contains more fact than fancy; its flavor is of the theatrical business office, rather than the region behind the footlights, or the dramatist's workshop, and in this it becomes of exceptional interest, even value, to a reader wishing an account of the powerful factors back of present-day theatricals. Drawing from an unusually deep fund of information, Mr. Grau writes with equal facility of the manager and the producer, the grand opera situation, the vaudeville situation, the twenty greatest in music and the drama, the concert field, and the growth and spread of motion pictures, to mention but a few of his multitudinous subjects, and he has taken pains to omit nothing of importance concerning any of them.

That the book might include everything of value up to the time of going to press, last minute interpolations of paragraphs have detracted from the continuity of some of the chapters, but no doubt the author was justified in believing the facts to be of greater moment than the manner of their presentation.

Perhaps the most significant parts of the volume are those dealing with the great advances made in the mechanics of the stage, and the astounding spread of motion pictures. We quote from the introductory that truly indicates the tempter of the book: "The part now being played by the phonograph, the player piano, and the various phases of development of the irresistible moving picture in contributing to the entertainment of the public, is too important to be ignored in a work of this character, particularly in view of the fact that the stage and its people have made the encroachment possible. . . . It is now a serious question whether the living or the mechanical in music and the drama will survive."

To those interested in the receipts of plays and players—generally so carefully guarded—chapters containing facsimiles of box-office statements and stating the fabulous sums paid noted actors and singers will be of interest. Many pictures of playwrights, actors, and important men in the business end of theatricals increase the attractions of a book that was written from "the inside," and deserves a place in every library that pretends to cover the dramatic field.

CURRENT AMUSEMENTS.

Week ending Aug. 10.

BROADWAY—Hanky-Panky—1st week—1 to 8 times.
COMEDY—Runty Pulls the Strings—44th week—389 to 397 times.
CRITERION—Richard Carle and Hattie Williams in The Girl from Montmartre—1st week—1 to 7 times.
GLOBE—The Rose Maid—16th week—123 to 130 times.
HAMMERSTEIN'S ROOF—Vaudeville.
KEITH'S UNION SQUARE—Vaudeville.
MANHATTAN OPERA HOUSE—Stock co. in Wildfire—10 times.
PLAYHOUSE—Bought and Paid For—46th week—390 to 397 times.
PROCTOR'S FIFTH AVENUE—Vaudeville.
PROSPECT—Stock co. in Anna Karenina—10 times.
VICTORIA—Vaudeville—Matinees.
WEST END—Corse Payton Stock co. in The Woman in the Case—12 times.
WINTER GARDEN—The Passing Show of 1912—3d week.
ZIEGFELD MOULIN ROUGE—A Winsome Widow—18th week—134 to 141 times.

A Tonic

Horsford's Acid Phosphate taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

LENGYEL ENTERS "TYPHOON" CONTROVERSY

Author Writes from Budapest That He Has Been Left Outside in the Copyright Mix-Up—Mr. Nyitray's Reply and Explanations.

The latest word, but probably not the last, in the controversy over American rights to The Typhoon, comes from Melchior Lengyel himself, author of the Hungarian play. He writes in the frame of mind of a youngster who has been roosting on a high fence while all the other urchins were scrambling for his marbles down in the lot. He makes charges which must be eliminated from the letter in print, because the author, although he has a grievance, makes his assertions in too vigorous language. The letter to THE MIRROR is as follows:

BUDAPEST, July 22, 1912.

DEAR SIR.—I read in THE DRAMATIC MIRROR of June 19 the article entitled "Typhoon Argument Rages." The writer, as the author of The Typhoon, wishes to state the following facts:

I have the only right to dispose of the play. In former times Dr. Marton Miksa, of Budapest, was my attorney, but I canceled all his rights legally; he is no more my representative, and he has never been my partner.

I have not sold the American rights of The Typhoon to anybody—to the London International Bureau, to Mr. Nyitray, or to the Walker Whiteside Company. Therefore all the American representations are illegal, and they have been produced with the negligence of all fair business customs. Up to the present time I have not received a cent from the performances of the play. They are false from the artistic point of view because they were staged with alteration of the play.

The heaviest damage has been caused by the Walker Whiteside Company. I, however, declare that Walker Whiteside seems innocent in the matter. I hear only the best about him. . . .

I do not know Mr. Nyitray. . . . He translated the play without my permission, and after he had staged it in St. Louis he approached me through his friend, Mr. Greenbaum, who lives in this city, saying that he wanted to make a contract with me, and sent $500. . . . I gave him three weeks' time, but he never sent me a contract and did not reply to my cables. . . .

I choose this way to ask the well-known artist and gentleman, Walker Whiteside, to make matters clear. I request him not to pay Mr. Nyitray a cent from my royalties. . . . He might put them into legal guard as long as matters are not settled. When everything is all right, I will dispose of the play in his favor.

Through my New York lawyer, Harold M. Phillips, I have taken already all the legal steps against Mr. Nyitray. . . .

I hope it is the last case of the kind, because the law of the American-Hungarian copyright is expected to be settled within a short time.

I beg to remain yours very truly,
MELCHIOR LENGYEL.

Since none of the others who hold versions of the play as much as pretends to send royalties to Mr. Lengyel, the playwright confines himself to discussion of Mr. Whiteside's version, translated by Emil Nyitray from the Hungarian and adapted by Byron Ongley. Mr. Whiteside was on a motor trip and could not be reached in time for this issue of THE MIRROR, but his side of the controversy was expressed by Walter Floyd, manager of the Whiteside company, in the issue of June 19, from which Mr. Lengyel quotes.

Mr. Nyitray makes a straightforward reply to the insinuations of the playwright. He said to a MIRROR representative: "Mr. Lengyel appears to be laboring under a misapprehension, as he has from the first, that I have been drawing ten per cent. royalties and making a fortune from this play. As you know, The Typhoon was not a big financial success in spite of the sensation it caused. As a matter of fact, I have received only a small sum, and when costs of copyright prosecutions are settled I shall be out of pocket and shall have to wait until the play starts on tour in the Fall before I get the money back.

"The Typhoon was accepted by the Walker Whiteside company on the agreement that Byron Ongley should receive two and a half per cent. of the gross receipts and I should receive two and a half per cent., sending one-half of my royalties to Mr. Lengyel. He insists that I should get ten per cent. and he should get five, ignoring the usual rates for authors of translated plays. I sent him $500 at the time the play was first produced in this country, at St. Louis, Jan. 28, and I have his receipt for that amount. (This paper, like all others in the correspondence between Mr. Lengyel and Mr. Nyitray is in Hungarian.) When the present legal tangle is straightened out, and I have some money myself, I shall send him half of all my receipts from The Typhoon. I think that after working three years to market the play in this country I should have my one and a quarter per cent. of the receipts."

Mr. Nyitray then narrated how he had first heard of the play and how he had worked to place it with American managers. Some of the incidents were romantic, but with them three years of hard work. He met an Hungarian in the Cafe Continental, a Bohemian restaurant in Second Avenue, and asked him for news of the home-land. The Hungarian was enthusiastic about The Typhoon, which had just been produced, and Mr. Nyitray sent to his publishers in Hungary for a copy of the book. When he had read it, he at once began negotiations with Mr. Lengyel for the rights, and he made a translation. Mr. Lengyel held out for $2,000 advance royalties and five per cent. of the gross receipts, but, according to Mr. Nyitray, he finally made a verbal agreement to accept $500 advance and half of whatever royalties Mr. Nyitray should receive. This agreement is said to have been made with Mr. Nyitray's brother in Budapest, on condition that Mr. Nyitray's translation should be the first produced in this country. Mr. Lengyel had already sold the American rights to Alexander Kouta, according to Mr. Nyitray, for $800, but only for a year. Mr. Kouta copyrighted one translation of the play in this country on Jan. 3, 1910, and another April 2 of that year. He tried in vain to get the approval of various managers, and Mr. Nyitray also tried in vain until he met Walker Whiteside at his home, Hastings-on-Hudson.

Mr. Whiteside, failing to convince any manager that the play could be protected in this country, produced it himself in St. Louis. It ran there one week, eight weeks in Chicago, six weeks at the Fulton Theatre in New York, and six weeks at the Hudson Theatre. The night of the premiere in St. Louis Mr. Nyitray says that he sent $500 to Mr. Lengyel, asking him for a contract in the terms of the verbal agreement. Mr. Lengyel replied that he wanted five per cent. of the gross receipts, and would accept no other agreement, although, according to Mr. Nyitray, he did not return the $500, which had been sent to him through Mr. Greenbaum, a Budapest banker. Neither the playwright nor the translator would yield, and the play went on.

Mr. Nyitray gave the figures of his royalties, and THE MIRROR representative having already seen the books of the Whiteside Company, figured that these were approximately correct. The protection of copyright in such a controversy as that which has followed the production of The Typhoon by stock companies, devolves upon the author and translator. In this case it was borne by Mr. Nyitray, Mr. Ongley, and Mr. Whiteside equally. The attorney's bill for various proceedings, including the prosecution in Newark, reached such a sum that Mr. Nyitray's royalties will probably go for legal costs.

Mr. Nyitray said that he had not heard from Mr. Phillips, the lawyer whom Mr. Lengyel mentions in the letter, but he had heard from Eugene Biro, another lawyer who bore papers giving him entire authority to act as the author's attorney. Mr. Phillips has an office at 261 Broadway. He said that he would not make any statement.

The last play of Melchior Lengyel's, The Czarine, has been a sensational success in Europe, but Mr. Nyitray declines to consider a translation. His attitude is like that of others who have handled Hungarian plays. "Never again!" Alice Kauser, the play broker, asked Mr. Nyitray for a translation of The Czarine, and he replied that he did not have it. She is said to be looking over the play on her present visit to Europe.

Mr. Nyitray also said he wished to correct the statement that he had translated his version of The Typhoon from the German, as others have done. He translated directly from the Hungarian.

MR. DILLINGHAM'S ANNOUNCEMENTS.

Returning from Europe Saturday, Charles B. Dillingham announced that he had a name for the new production in which Montgomery and Stone, Elsie Janis, and Joseph Cawthorne will appear. He will call it The Lady of the Slipper. The book is by Anne Caldwell and Lawrence J. McCarthy, lyrics by James O'Dea, and music by Victor Herbert. Mr. Dillingham made arrangements while in London to postpone Elsie Janis's visit to that city until Spring, when she will appear under George Edwardes's management. In the new production will be Allene Crater, Queenie Vassar, Dave Abrams, Douglas Stevenson, Eugene Revere, Peggy Wood, and James Reany.

After The Lady of the Slipper, Mr. Dillingham will star Fannie Ward in Montmartre, a play by Pierre Fondia which had a run in Paris. He will also produce a revue during the Winter.

MANAGERS JOIN FEDERATION OF CLUBS.

The National Federation of Theatre Clubs announces with considerable satisfaction that, along with Henry W. Savage, William A. Brady and other managers, David Belasco has now enrolled himself as a member. The following new members have been enrolled since our last issue: J. Ringgold McCay, Grace D. McCay, Henry W. Savage, David Belasco, Mabel Frenyear, Gertrude Allen, Mrs. Kenneth Lee, V. W. Strickland, Mrs. Regina H. Fox, Charles D. Morgan, Mrs. F. W. M. McLaughlin, Walter Pulitzer, Mae De Mon Sutton, Arthur Freund, Alfred B. Mason, Mrs. Adelaide Twisaday, Daniel Whitford, Anna Lawrence Roe, E. B. Pillsbury, Ruth A. Neuberger, N. Clifford Page, J. Jensen, George Edwin Lask, Maurice V. Samuels, Martin Charles Ansorge, Sheridan Block, Mrs. Huberta M. F. Woehning, Ethel Emery Keays, Otto S. King, Jane Goldthwaite Murphy, Charlotte Walker.

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CREATORE CLOSES ENGAGEMENT.

ST. LOUIS, MO. (*Special*).—Creatore and his band entered upon the last week of their engagement in St. Louis, Mo., July 29. Large audiences have attended the concerts. It is reported that a new musical comedy company will begin operations on Aug. 10. Nothing definite about the cast has been given out.

Forest Park Highlands has an excellent bill. It includes Count Beaumont, magician; a sparkling sketch, entitled Before and After; the Texas Tommy Dancers, and several other minor acts. Excellent crowds in attendance. VIVIAN S. WATKINS.

Outdoor Amusements

LICENSE FOR SHOWS WITHHELD.

The Herbert A. Kline Shows booked to appear in Regina, Sask., July 22-27, had difficulty in securing a license from the city officials, who feared that the business of the Parker Shows, engaged for the Provincial Fair the following week, might be injured. This narrow-minded policy was resented by the citizens of Regina, and Mr. Kline finally received the required license in time to appear July 26-27. He has an excellent line of entertainments.

LARGE CROWDS AT PARKS.

Manager Carlin, of Maple Beach Park, Albany, N. Y., offered a strong bill of extra features last week. It comprised the Three Girls, Dooley and Jones, Johnny Neff, Willie and Ruth Wayne. The attendance continues very large. At Electric Park, the Gardner-Vincent Stock company are drawing large audiences. They appeared last week in the farces, Her Innocent Husband and The Count from Bing Bong.

OUTDOOR NOTES.

The management of Luna, Coney Island's big resort, announces that those desiring a trip by water may, upon purchasing passage on the steamers *John Sylvester*, *Rosedale*, and *Nassau*, from West 129th Street, West Twentythird Street, and Battery Landing, New York, obtain free admission to Luna.

The Sig. Sauttelle Circus played to crowded tents in Herkimer, N. Y., July 26.

Capitol Beach, Lincoln, Neb., has enjoyed one of the best seasons in its history, and in addition to its regular free show it offered the Ojibway Indians as an added attraction July 28.

A masquerade and civic ball with $1,500 in prizes is announced at Palisades Park Aug. 9.

At Fort Edward, N. Y., Prairie-Lillie and Nebraska Bill's Show gave excellent satisfaction July 31.

Archie Pollock and Jimmie McPhee, two members of the Kilties Band, playing at the White City, Chicago, took several honors at the Scottish picnic and games at Riverview Exposition. Mr. Pollock raced away with the first prize for the sword dance, first prize for the sailor's hornpipe, first prize for the Highland fling, and third prize for bag-piping. Mr. McPhee took two prizes for sword dancing and three prizes for Highland flinging.

Gollmar Brothers' Circus will be seen in Wausau, Wis., Aug. 9.

Bob Williams, a night watchman at Luna, has waxed famous at Coney Island as a "white hope." Three stalwart circus men at the Park, to test his prowess, waylaid him the other night, and he knocked out the trio.

The fortieth annual Elkhart County Fair will be held in Goshen, Ind., Sept. 10-13. Hon. S. F. Spohn is president.

Abigail and Ann Eliza Robinson, spinsters of more than seventy years, who had not been out of their own dooryard at Jamesport, N. Y., for forty years, were tempted to enjoy an automobile ride last week and to see a circus parade. No doubt the event will be the main theme of conversation for the remainder of their lives.

The Robson Brothers' Show exhibited at Pittston, Pa., July 26 and 27, to very good attendance.

All of the Summer amusement parks in Philadelphia are running in full force now and doing an excellent business. At Willow Grove the Russian Symphony Orchestra with Modest Altschuler conducting, has just begun a local engagement. At Woodside Park Miss Soller and her male band are playing a limited engagement. Fireworks displays every Friday night help to enliven this park. Point Breeze Park, Philadelphia's newest amusement place, is doing a splendid business, and has motorcycle races nightly. Tommasino's Band is furnishing the music.

The twenty-fourth annual season of the Pittsburgh, Pa., Exposition will open Aug. 28, and continue until Oct. 19. For the opening concert, and the first ten days of the season, Modest Altschuler and the Russian Symphony Orchestra will be the special feature. Five other famous organizations will follow.

RECORD OF DEATHS.

Frank X. Spissell died at his home, Plainfield, N. J., on July 31, of a fever contracted recently while playing at the Majestic Theatre, Chicago. He was a member of the team of Spissell Brothers and Mack. His wife, two brothers, and four sisters survive.

Leonore Gordon died on July 24 at Sheepshead Bay, N. Y.

David Burton Pritchard, for many years prominent as a circus acrobat, died at Waterbury, Conn., on July 27, aged fifty-three years. He was professionally known as one of the two Fisher Brothers.

Peter Mers, cornetist, dropped dead in the streets at Merrick, N. Y., on July 30, aged fifty-eight years.

George Beeg, tenor of the Breslau, Germany, Theatrical Association, committed suicide by morphine on Aug. 1, aged forty-two years. At the last Reichstag election he gave his card to an unregistered student, permitting the latter to vote, and suffered a week in jail as a result. Since then he had been despondent and his suicide is believed to have been directly due to conscience.

Jacob Eichele, musician, died at his home in this city on July 31, aged sixty-five years. He was a veteran of the Civil War.

Francisco Albiach, a Spanish tenor, dropped dead while singing at a concert at Newton, Ia., on Aug. 1, aged forty-seven years. Death was caused by neuralgia of the heart.

Joseph Lewis, for many years violinist and leader of the orchestra at Keith's Theatre, Providence, R. I., died at his home, in that city, on July 31, of lung trouble.

Mortimer Martini mourns the loss of his father, Mathias Martini, who died at his home in Brooklyn on July 28.

THE CALLBOY'S COMMENTS

Recently the cables throbbed and bulged with information concerning the occult researches of Mrs. James Brown Potter over in London, recounting her brilliant achievements in establishing psychic communication with the late Lucrezia Borgia, Napoleon Bonaparte, Cardinal Wolsey and others.

Then we learned with horror of the venerable Denver woman who sued for divorce the other day because her husband, a gay young blade of eighty years, had been flirting while she slept, projecting his astral body into the higher ether and coyly coquetting with Mary, Queen of Scots; Cleopatra, Lais of Corinth, Sappho, Guinevere, the Queen of Sheba, Potiphar's wife, Nell Gwynne, Louise La Vallière, Aspasia, and —you'd scarcely believe it—Lucrezia Borgia, who was already on Mrs. Potter's list, too! The wife told the court that, upon frequent occasions, she had given chase astrally, but that the ardent gallant had invariably gotten away, she having been unable to hold the pace.

One hesitates to speculate upon the outcome of an affair so lamentably diversified, so unfortunate withal. The gentleman in the case appears to be quite comprehensive in his passions, the ladies mentioned suggesting a somewhat wide range of personality, although a few names might be suggested as available added attractions in the event of the present roster becoming irksome. No; I prefer not to bespeak any such names, lest my motives be misunderstood, and, as THE MIRROR's polite postmistress would say, "we do not give addresses."

And now we have Cathrine Countiss assuring a Portland, Ore., interviewer that her soul is, maybe, thousands of years old and has survived all kinds of incarnations —at times she honestly believes that she is again conscious of the sensations that possessed that selfsame durable soul in ages long past and gone. Once she languished in a French dungeon, it seems—a dreadful place with slimy serpents and awesome insects, villainous ventilation and wretched illumination; bad hotel service all around —the which more or less dire experience comes back with a rush every now and then, overwhelming the actress completely.

What makes it worse is her inability to make up her mind definitely about just whom she may have been in that previous existence. Joan of Arc, Charlotte Corday, Marie Antoinette, and Madame Du Barry are among the possibilities, but how on earth is Miss Countiss to know which one she was? And she would like to find out, too, because then she might know ever so much better how to live up to the character. What an admirable opportunity there would be for her energetic husband-manager, E. D. Price, to present her in a play based upon her own former existence, and what a joyful season would loom ahead for the press agent! A good, reliable, hustling occultist should be consulted in the matter, and the Society for Psychical Research might be importuned for suggestions.

Sad, indeed, if true, is the Chicago *Tribune's* recital of a recent occurrence at a motion picture theatre in that thriving young prairie town. A husky-looking man dashed up to the ticket window, says the newspaper.

"My wife's in there with another man, and I'm going to see 'em both an' see 'em good when they come out," he announced.

The ticket seller slipped a note to the manager and the latter stopped the programme for an announcement of his own.

"There's a tough guy outside waitin' for his wife and the man that brought her here," he said. "I'd advise that pair to step out the rear way."

There was a hasty bustle—and a man who claimed to count said fifteen couples shot through the rear exit. But why a motion picture theatre particularly?

There are in England indications of a return of the tattooing craze. An eminent professor of the picturesque art of decorating such folk as may wish to have designs upon themselves has been consulted by the breezy London *Pelican*, which quotes him thus:

"Curious as it may seem, ladies are my most enthusiastic clients. But of course they take care that the designs are not put in positions where they may be easily seen. The calf and the ankle are for this reason favorite spots, but at least two popular actresses have their husband's initials and the date of their marriage done on their shoulders. The letters and figures are very small, and when liberally powdered, are not visible on the stage. Both ladies rarely appear in plays in which low dresses are not worn; nevertheless, not one person in a thousand has ever detected the records which my needles have placed upon their shoulders."

An actress with a memory so short that she couldn't remember her husband's initials and the wedding date without resort to the expedient of having them tattooed upon her lovely person, should be provided with a competent caretaker. Up to the hour of going to press there is no rumor current that the revived craze is likely to be imported by our own actresses—but you never can tell.

Concerning the unending scramble for appealing names whereby to designate the sprightly chorus girls, who have been labeled with many differing diminutives calculated to indicate their tiny proportions and lively antics—from the now ancient title "ponies" to "Lederer's little fawns"—it were well to note that Robert L. Fargo, at the Adolphus Theatre, Los Angeles, presents "20—Dancing Chicks—20." They appear in The Revolution, not in Chantecler as might have been conjectured.

THE CALLBOY.

BRADY TO WELCOME RECRUITS.

During the present month William A. Brady will devote an hour each day to receiving young people with stage ambitions who have found it generally impossible to secure a hearing with theatrical managers.

"I fully realize," says Mr. Brady, "that what we most need at the present is young, fresh talent, and instead of encouraging it to come to us we have built an insurmountable barrier to keep it away. Managers have not 'had the time to spare for interviewing amateurs or new actors,' but I am going to *take* the time.

"I know all that I need to know about the practised actors, and now I am going to institute a serious and energetic hunt for the unpractised ones clamoring for a chance. Every afternoon at two o'clock throughout August I shall be in my office in the Playhouse, ready to receive all who apply. I have asked George Broadhurst, Philip Bartholomae, Jules Eckert Goodman and other progressive play writers to participate in working out this innovation. My stage-managers will also assist, and the plan will have the co-operation of the Shubert stage directors. It is not a school of acting that I purpose to institute, but to bring new blood into the profession itself."

"GYPSY LOVE" FOR NEW YORK AGAIN.

So pleased is A. H. Woods over the compliments paid to the American version of Gypsy Love by those who have seen the English version, that he is making arrangements to bring the Lehar opera into New York again about the holidays. The tour of the company with Phyllis Partington and Arthur Albro at its head will begin in Trenton, N. J., Oct. 11. After two days there it will go to Philadelphia for two weeks at the Forrest Theatre. Mr. Woods has invited Franz Lehar to come to this country as his guest, and it is possible that the composer may come. He wants to see Gypsy Love, The Count of Luxembourg, and his new opera that the Shuberts will put on.

SOME OF THE NEW SEASON'S AGENTS.

William Raymond Sill will continue during the coming season as general press representative for Weber and Fields. Other agents who have located for the coming Winter are Wallace Munro, with Blanche Bates; Al. Strassman, Donald Brian; Howard Gale, Get-Rich-Quick Wallingford; Randolph Hartley, Kismet; Barney Riley, Excuse Me; John Montague, Julian Eltinge; Larry Anhalt, May Irwin; Lou Houseman, Tantalizing Tommy; Townsend Walsh, Everywoman; Lee Riley, The Red Rose; Arthur G. Williams, The Girl of My Dreams; Frank Martineau, The Round-Up; Frank Bruner, The Quaker Girl; George V. Beard, Raymond Hitchcock; Frank Matthews, Officer 666; Theodore Mitchell, The Pink Lady; Ed Bachelder, Missi Hajos, and William Bartlett Reynolds, Alice Lloyd.

A BUSY NIGHT FOR W. A. BRADY.

Next Monday evening will be an eventful occasion for three attractions in which William A. Brady is interested, and it is probable that he will have to share the evening among them. Bought and Paid For and Bunty Pulls the Strings will each celebrate its four hundredth performance on that night, the former in Brady's Playhouse and the latter in Collier's Comedy Theatre. And almost next door to the Playhouse, unless plans are changed again, Brady's new Forty-eighth Street Theatre will be opened on Monday evening with Just Like John, a farce, by George H. Broadhurst and Mark Swan. This opening is, of course, the most important event, but the celebration in each of the other theatres will be worth while. The Shuberts are also interested in the attractions, for Bunty is managed by them and Mr. Brady, and Bought and Paid For and Just Like John are managed by W. A. Brady, Ltd., the corporation including Shubert interests. Bought and Paid For opened Sept. 26, 1911, and Bunty Pulls the Strings opened Oct. 10, 1911, so that the Broadhurst play had something of a lead, which it maintained until early in the Summer when the number of matinees was dropped from three to two. After that Bunty Pulls the Strings, still playing three matinees, gained rapidly, and it was only a question of time when it should reach its friendly rival. The Moffat comedy will now forge ahead. The casts in both plays have been changed, in several instances more than once, so that the actors who are to be in the road companies next year will have records in New York.

ADOLF PHILIPP'S NEW PLAYS.

Adolf Philipp, who is building a new playhouse on Fifty-seventh Street which he expects to open on Sept. 26, has secured the following plays: The Woman Who Likes to Laugh, a farce-comedy, by Jaques Berdet; The Bank Cashier, a drama, by Francis Rigaut; The Girl's Name is Adele, a musical farce, by Paul Hervieu and Jean Briquet; My Shadow and I, a story of everyday in three acts, by Jules Fabre; Der Sergenbrecher (The Squarer), a musical play, by Adolf Philipp, and Une Partie de Cartes, a musical farce, by Paul Hervieu and Jean Briquet, which under title of Auction-Pinochle, will open the house, Mr. Philipp, who has adapted the farce, playing the leading part.

WERBA AND LUESCHER OPENINGS.

The dates for the various attractions to be sent out by Werba and Luescher this year are as follows: The Spring Maid (Southern), with Gene Luneska, Atlantic City, Aug. 12, rehearsals having been begun; The Rose Maid (Southern), Portland, Me., Sept. 6, ensemble chorus beginning rehearsals yesterday and principals Aug. 5; Little Miss-Fix-It, Providence, Sept. 2, rehearsals beginning Aug. 19 and Alice Lloyd arriving Aug. 26; Elevating a Husband, Newark, Sept. 2, rehearsals beginning Aug. 12; Over the River, Newark, Sept. 9, rehearsals beginning Aug. 15; The Spring Maid, with Christie MacDonald, Providence, Sept. 16, rehearsals beginning Sept. 3; The Spring Maid, with Missi Hajos, Milwaukee, Oct. 14, the call for rehearsal has not yet been issued.

CHANGES IN ELMIRA COMPANY.

ELMIRA, N. Y. (*Special*). — Important changes are announced in the Manhattan Opera company, which is filling a record-breaking engagement at the Rorick's Theatre. Mae Murray succeeds Caroline Dixon in the prima donna roles, Cecil Ryan replaces Francis Lieb as leading baritone, Edna Reming becomes the new soubrette in place of Ida Van Tine, and Tom Wythe assumes the stage management, succeeding Wilmer Bentley. Those who retire from the company do so to commence rehearsals with Winter companies. They gave splendid service while here and became warm favorites.

J. MAXWELL BEERS.

POLLARDS' FIFTH WORLD TOUR.

The Pollard Juvenile Opera company began its fifth world tour at Auckland, N. Z., on July 1. Now in Honolulu, the company will open in Seattle, Wash., on Aug. 24. After a fortnight's engagement, Canada will be traversed to Montreal and return, proceeding to the Orient and later visiting South Africa via Mauritius before returning to Australia. The organization, which has been in existence more than twenty-six years, is composed almost entirely of talented young Australians under direction of C. A. Pollard and E. F. Chester.

NEW CORPORATIONS IN NEW YORK STATE.

ALBANY, N. Y. (*Special*).—The following amusement concerns were incorporated with the Secretary of State last week:

The Werba-Luescher Enterprises, Incorporated, New York city; to provide for the production of plays in which Eddie Foy is to act as the star; capital, $30,000. Directors: Mark A. Luescher, Louis F. Werba, Tom McNaughton, 1520 Broadway, New York city.

Liberty Park Amusement Company, Queens County, N. Y.; to conduct theatre and amusement parks; capital, $25,000. Directors: William Schimmel, Albert Schimmel, Carl Poeppel, Evergreens, N. Y.

Sheedy and Affiliated Vaudeville Circuit, Inc., New York city; to engage in a general theatrical and vaudeville booking agency business; capital, $2,000. Directors: Ed M. Bernstein, 415 West 115th Street; Reuben S. Lind, 351 St. Nicholas Avenue; M. Spencer Bevins, 34 Jefferson Avenue, New York city.

The Ronly Company, Brooklyn, N. Y.; moving picture theatres; capital, $1,500. Directors: Samuel Rhonheimer, Rose Rohnheimer, Benjamin Lyons, 4515 Third Avenue, Brooklyn, N. Y.

The Nostrand Amusement Company, Brooklyn, N. Y.; to build and maintain theatres and produce plays, etc.; capital, $20,000. Directors: Nathan Machat, 778 Lincoln Avenue; Edward A. Davidson, 921 Bedford Avenue; James A. Farrell, 542 Eastern Parkway, Brooklyn, N. Y.

Cohen Progress Casino, Inc., New York city; to deal in real property for halls and casinos; capital, $3,000. Directors: Abraham Nagel, 240 Second Street; Ida Cohen, 68 Pitt Street; Leon Mehlsack, 142 West Forty-seventh Street, New York city.

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STOCK COMPANY NEWS

CLIFF STORK

Popular Leading Man With the Corse Payton Stock Company in Newark

BIG FIELD FOR NEW COMPANIES

Scarcely a week passes without bringing news of the formation of a new stock company aiming to appeal to a fastidious clientele; and in their rosters are the names of players who have long since won their spurs. This does not indicate a duplication of the Daly stock days of old—theatrical conditions have changed too materially since then—but it does herald increasing influence for stock organizations. It means that the time when the particular theatregoer can afford to regard them with supercilious skepticism has gone. They are factors to be reckoned with, and their prosperous life is to be encouraged.

The two most notable of the recent announcements are those of the St. James Theatre, in Boston, and the Marlowe Theatre, in Chicago. In each there will be a Winter engagement with players who cannot fail to attract respectful attention from habitual stock patrons, and from the broader field of all those interested in good plays well acted. They should meet a demand that exists—a demand that is not met by New York producers.

Second companies sent to Boston or Chicago arouse a feeling of resentment, yet, as in the instance of Bought and Paid For, the only alternative to a second company is a wait of more than a year before the play is seen at all. This is a choice of evils that companies, such as that at the St. James, will attempt to make unnecessary.

In speaking of the theatre which he is to direct, W. H. Gregory said: "New York successes will be played for as many weeks as they continue to attract," the inference being that plays will be released for stock production sooner than in the past. Indications that the custom of holding a play until it has been done to death on the road may be abolished, are plentiful in a list of comparatively new attractions available for stock purposes. Only a few more steps need be taken to permit of stock company presentations before the termination of a long New York run, and who can doubt that such an arrangement would be cordially welcomed?

There is another, and a very important benefit to be looked for in the Boston and Chicago companies referred to—the opportunity to give new plays a fair trial at a comparatively small expense. The Alcazar company in San Francisco and the Hunter-Bradford Players in Hartford, Conn., already are conspicuous among organizations that have tested the merits of new works, but the experimental policy might well become more general. It is gratifying to note that the directors of the new companies have not overlooked this in their prospectuses. THE STOCK MAN.

OPENS IN DENVER IN OLD ROLE.

DENVER, COLO., (*Special*).—Playing in The Third Degree, the play that first gave her wide prominence, Helen Ware began a five weeks' engagement at the head of the stock company at Elitch Gardens last week. She gave the flawless performance that was to be expected. The company lent admirable support, particularly Walter Edwards as the lawyer, Forrest Winant as Howard Jeffries, Jr., Louise Woods as the stepmother, and Clarence Handysides as the father. Miss Woods, who has done some clever work, left last Saturday to start rehearsals with the company with which she tours next season. Grace Carlyle will leave this week. Janet Dunbar will stay two weeks longer, and then join David Warfield. Robert Harrison goes soon to The Bird of Paradise company.

The Lakeside company presented Seven Days July 28-Aug. 3, and did well, as always. Miss Fealy was excellent as Anne, and Mr. Durkin scored as her lover. Neil Pratt made a convincing burglar, and Miss Carey did well as Auntie. Ann Sutherland has joined this organization, and will be featured for the balance of the season in a series of great plays, commencing with The Lily Aug. 4-10. The Easiest Way, Paid in Full, The Sign of the Cross will follow, though possibly not in that order.

The plays to conclude the season at Elitch's are Salvation Nell, Mother, The Awakening of Helena Ritchie, and one other, which is being held back as a sort of surprise for the patrons.

G. F. STURGIS.

ELEANOR CLEVELAND TO RETURN.

Eleanor Cleveland, who became popular through her delightful personality and splendid dramatic work at the Lyric Theatre in Bridgeport, Conn., is returning to the same playhouse at the head of her own company of players. Harry Ingram is to play the leading male roles. The other members of an excellent cast are John Carroll, John J. McCabe, Bernard Craney, Frank Reese, Alfred Smith, Wilbur Williams, Bertha Krieghoff, Margareth Lewis, and Janet Hopkin. Luke Conness will direct the staging of the plays. The management of the company is in the hands of Robert Karkunoff and Allen Schrock.

The Eleanor Cleveland Stock company will begin the season of 1912-13 about Aug. 19, with the best attractions available.

SEASON CLOSED WITH IRIS.

INDIANAPOLIS, IND. (*Special*).—The stock season at the Shubert Murat closed with Iris, July 27. It was the intention to present a new play called The Ambition of Marjorie, written by John Cumberland, of the company, week July 29, but an unexpected change in the plans of Robert Whitworth, leading man, who was called to New York for rehearsals in a new play for the coming season, left the leading role with no other available actor to play it, and it was decided to close the season.

A stock company will be established at the Colonial Theatre here, to open Labor Day. The new enterprise, which includes thirty theatres in various parts of the country, will be controlled by the Shuberts, William A. Brady, L. L. Weber and other well-known theatrical men.

PEARL KIRKWOOD.

ANOTHER KEITH STOCK

Stock companies will be installed by B. F. Keith in three theatres in Greater New York, formerly controlled by Percy Williams, the Greenpoint, the Crescent, and the Gotham. The new policy at Greenpoint is the result of an experiment tried by Mr. Williams last Spring, when the four weeks' trial given a stock company showed a demand for that form of entertainment. The company to open in Greenpoint, Aug. 31, will be headed by Robert Gleckler and Adra Ainsley and will include William MacCauley, Geraldine Berg, Gilberta Faust, George Fisher, and Harry McKee, stage director. The Spendthrift is announced as the opening play. A Woman's Way will start the season at the Crescent and The Thief at the Gotham, both Aug. 31.

MURDOCK WITH BURNS COMPANY.

A valuable addition to the Burns Theatre Stock company, at Colorado Springs, Colo., has been made in the person of George Murdock, recently of the Woodward Stock company, Kansas City. Mr. Murdock is a well-known character actor, having been featured in The Gentleman from Mississippi and in other important productions. He made his first appearance with the Burns company last week in Forty-five Minutes from Broadway.

KING-LYNCH PLAYERS RETURN.

WORCESTER, MASS. (*Special*).—With The Nigger for an opening attraction, the King-Lynch Players returned to continue their engagement at the Worcester Theatre July 29-Aug. 3. Edward Lynch and Rose King gave admirable performances and adequate support was provided, particularly by Albert Lando and Henrietta Bagley, both very popular here. The Lion and the Mouse is the current attraction.

HOWARD F. SCHOPPE.

STOCK COMPANIES IN NEW YORK CITY.

Corse Payton's stock company at the West End Theatre presented The White Sister last week, with Minna Phillips as visiting star in the principal role made popular by Viola Allen and Cathrine Countiss. Miss Phillips gave a fine performance of Sister Giovanna and was most cordially received by large audiences. Claude Payton might have been more happily cast than as Captain Severi. The others, all deserving of commendation, were William Holden, Frank Armstrong, William A. Mortimer, Arthur Jarrett, Robert J. Robinson, Edna Earle Andrews, Grace Fox, and Dagmar Lennett. This week, Beatrice Morgan is the visitor in The Woman in the Case.

The Prospect Theatre Stock company gave last week a thoroughly enjoyable performance of The Wolf, Paul McAllister and Irene Timmons adding new laurels to their already long list by highly effective work in the principal parts. John J. Owen, Elbert Benson, Brandon Evans, and Harmon MacGregor played the other roles excellently. This week, Anna Karenina.

The Manhattan Opera House Stock company reopened for the season on Monday with Wildfire as the week's attraction.

SEASON A SUCCESS.

The Paul Burns Stock company, with Paul Burns and Constance Molineaux playing leads, has been drawing capacity houses since the opening at Manilla Grove Park Theatre, Tamaqua, Pa., July 1. Popular plays are being changed twice weekly.

LYTELL-VAUGHAN PRODUCTIONS.

ALBANY, N. Y. (*Special*).—The Lytell-Vaughan Stock Players, at Harmanus Bleecker Hall, produced The House Next Door week July 29-Aug. 3, attracting the customary large audiences. This interesting drama by J. Hartley Manners was given a most finished presentation. Wilson Reynolds as Sir John Cotswold gave a thoroughly natural interpretation of the role and scored a well earned success. Frank Sylvester also won honors as Sir Isaac Jacobson. Others contributing to the well balanced performance were Bert Lytell, Miss Vaughan, Fay Baker, Blanche Chapman, Louise Brownell, Frank Base, and J. Francis Kirk. This week, Madame X.

GEORGE W. HERRICK.

VICTOR BROWNE WITH POLI COMPANY.

Mrs. Temple's Telegram was given by the Poli Stock company at Scranton, Pa., last week to excellent business. Lillian Bayer as Mrs. Temple measured up to the requirements of the part, and Victor Browne, who made his first appearance with the company, was excellent as Jack Temple. David Walters, Alice Baker, Elizabeth Hunt, and Marguerite Johnson deserve special mention. This week, Father and the Boys.

HUDSON PLAYERS PLEASE.

UNION HILL, N. J. (*Special*).—The Spendthrift was given a very complete presentation at the Hudson Theatre, Union Hill, N. J., by the Hudson Players last week to immense business. Gertrude Dallas, the new leading woman, proved excellent as the society butterfly. The popular members of the company were all well cast, and the production gave the best of satisfaction. The Commuters is the current attraction.

WALTER C. SMITH.

WEBB ON "GLORIOUS TRIP."

George Webb, the well-known leading man, who is making a transcontinental motor trop with a party of friends, writes to THE MIRROR under date of July 31: "Very best regards to MIRROR and all friends. Glorious trip so far. Chicago to-morrow, and then for the Western trail to Los Angeles."

NEW PLAY TO OPEN MOROSCO.

Several authors of note are at present in Los Angeles, including Richard Watson Tully and J. Hartley Manners. Mr. Manners has just completed The Money Moon, also a revision of the version of Oliver Twist which Nat C. Goodwin is to play at the Belasco. He has also written, together with Oliver Morosco, a new play which will be given at the opening of the new Morosco Theatre in November. James Neill will be

MABEL BROWNELL

Leading Woman With the Payton Stock in Newark, Who Recently Became Mrs. Cliff Stork

stage director of the new house, and it is planned for Margaret Leslie to be the leading woman of the new stock company.

ACADEMY OF MUSIC NEARLY READY.

William Fox announces that the Academy of Music soon will be ready for the musical comedy company that is to open an indefinite season there with a new extravaganza by Jean Haves. Among those engaged for the company are: Raymond and Caverly, Robert L. Dailey, Clay Smith, Mark Hart, Henry Lewis, William Swor, Edward Norton, Harold Vaughn, Cecil Cunningham, Anna Orr, Sophia Petrayer, Josephine Hellis, Lorella Flynn.

HAROLD KENNEDY RE-ENGAGED.

Harold Kennedy, comedian of the Blaney-Spooner company at the American Theatre, Philadelphia, has been visiting friends in Brooklyn, N. Y., and Jersey City, N. J., the past few days. Mr. Kennedy has had a successful operation performed on his right eye. He has been re-engaged for the Philadelphia house.

NANCE O'NEIL IN TRILBY.

BOSTON, MASS. (*Special*).—Last week Nance O'Neil, who is playing a noteworthy engagement with the Lindsay Morison Stock company at the Majestic, enjoyed remarkable success with Leah the Forsaken. The play itself seemed rather antiquated, but to the chief part Miss O'Neil by her careful and powerful work gave appeal and naturalness, and she had efficient support. This week the company is presenting an interesting revival of Trilby, with Miss O'Neil, of course, in the name part.

Considerable interest is being aroused by the promising announcements of the new St. James Theatre Stock company, which is to open the house for the first time the last of this month. With Katherine Grey, Robert T. Haines, Theodore Friebus, and Dudley Hawley in the company the outlook is decidedly good for a strong company. As for the house itself, a visit shows it to be of exceptional beauty and convenience.

With this new company, and with the John Craig company, which opens for its fifth season at the Castle Square about Sept. 1, Boston will have two resident companies which it would be hard to duplicate. In one respect, at least, we can hold up our heads with the metropolis.

FORREST IZARD.

CHESTNUT STREET THEATRE POPULAR.

PHILADELPHIA, PA. (*Special*).—With the Orpheum Players as the attraction, the Chestnut Street Theatre is a very popular playhouse in the Summer time. And rightly so, for Grant Lafferty's Summer company is giving productions so well staged and so capably acted that all the comments made by their patrons are extremely laudatory. Last week George Broadhurst's sensational play, The Mill of the Gods, was the attraction, and the performance was good throughout. The leading parts were

taken by Marion Barney, an old-time favorite, who is only here for the Summer season, and Charles Balsar. This week, The Spendthrift is the attraction.

There are a number of new faces in the Blaney-Spooner Stock company this year, and all of the changes seem to be for the better, if the performances given so far can be taken as the standard to be maintained throughout the season. Due to the unfortunate death of Jack Chagnon a few weeks ago, a new leading man had to be secured, and the position has been filled by John Lorenz. Mr. Lorenz has just closed his season in leading roles with the Poli Stock company in Worcester, Mass. Grace Huff is again the leading woman.

J. SOLIS-COHEN.

TWO GOOD PRODUCTIONS.

The Manhattan Players gave a good presentation of The Holy City July 29-31 at the Bergen Airdome, Jersey City, N. J. Catherine Henry as Salome was all that could be desired. Her support was adequate. Raymond Whitaker and the Clinton Players followed Aug. 1-3, and put on Paid in Full in a most satisfactory manner to fine business. Mr. Whitaker as Timsey was excellent.

ONLY ONE MORE WEEK.

The engagement of the Vaughan Glaser Stock company at the Temple Theatre, Rochester, N. Y., will end Aug. 17, and a season of vaudeville will be inaugurated. Mr. Glaser, Fay Courteney, and other members of the company are giving excellent performances in The Melting Pot this week. The Grain of Dust will be the closing offering.

EVELYN WATSON FOR CHICAGO.

Evelyn Watson, who for the past four seasons has been one of the most popular members of Percy G. Williams's Gotham Theatre Stock company in Brooklyn, will not be seen there this season. She and her husband, Norman Wendell, formerly of the Gotham Stock company but lately a member of the Richmond Stock company of Stapleton and Troy, have been engaged for the coming season with the College Theatre Stock company in Chicago. Miss Watson will be seen in ingenue roles, while Mr. Wendell has been engaged for second business. The former played a special engagement with the Coleman Players in Rochester this Summer during which she alternated leads with Miss Coleman.

POLI PLAYERS ARE MARRIED.

Jessie Mueller and Wilfred Lytell, members of Poli's Stock company in Springfield, Mass., were married by Justice of the Peace William H. Leete in Thompsonville, Conn., last Thursday. At the Friday matinee of The Right of Way the company planned a little celebration of the event, and after the second act the bride and groom were forced to stand in the glare of the spotlight while being showered with rice and an occasional old shoe for good luck. Miss Mueller left Saturday night to rejoin the Princess Stock company in Des Moines, Ia., of which she was a member last year. Mr. Lytell will remain in Springfield for the balance of the season.

GETS UNEXPECTED VACATION.

SALT LAKE CITY (*Special*).—Ada Dwyer, who went to Los Angeles to play a stock engagement in The Deep Purple, met with a peculiar condition which gave her a vacation on full pay. The great success of Laurette Taylor in Peg o' My Heart induced the managers to pay Miss Dwyer her salary and continue Miss Taylor's run beyond the appointed time.

Marjorie Rambeau and Willard Mack, supported by an excellent company, are drawing big business at the Orpheum, the bill for the week of the 28th being Heartsease. After one more week, in which The Fortune Hunter will be the bill, the company will move to the Colonial to remain a fixture as long as the box-office receipts are satisfactory.

Fanchon Everhard has been engaged by the Willard Mack Stock company.

C. E. JOHNSON.

MAE DESMOND IN "THE CHORUS LADY."

NIAGARA FALLS, N. Y. (*Special*).—Playing Patricia O'Brien in last week's production of The Chorus Lady by the Appel Stock company, Mae Desmond showed herself to be one of the most talented players ever engaged in stock here. This week The Squaw Man is being played, to be followed by Wildfire.

During her twenty-third and last week as leading woman with the Appel Stock company, Marcella Hamilton was the recipient of many handsome floral offerings and letters of regret from friends and admirers. On the last two nights of her engagement no less than twenty bouquets were passed over the footlights. Miss Hamilton will spend a short vacation at Atlantic City, after which she will resume professional work.

SIMON HIRSCH.

PITTSFIELD'S SEASON CONTINUED.

Severin De Deyn and his associate players are now in their fourteenth week at the Empire Theatre, Pittsfield, Mass., and the success that this high-class organization has met with has been little short of phenomenal. During the past three weeks these popular players have drawn almost capacity business at every performance, and during the week of The Wolf hundreds were turned away nightly. Requests from the theatregoers of Pittsfield have been so numerous, to have Manager J. H. Telbetts make this a permanent enterprise through the regular season, that he is now in New York taking steps to arrange with the United Booking Offices to that end.

BREAKS RECORD IN LOS ANGELES.

With Laurette Taylor in the name role, Peg o' My Heart, was given its final performance at the Burbank Theatre, Los Angeles, Cal., last Saturday night. It was played one hundred and one times, establishing a new record for stock runs in Los Angeles. Richard Bennett, Mabel Morrison, and Ada Dwyer are appearing in The Deep Purple this week.

PERMANENT STOCK COMPANIES.

In the following list the names of plays have been secured from Darcy and Walford, Sanger and Jordan, and MIRROR correspondents. Managers of stock companies and MIRROR correspondents are requested to send in the titles of plays in rehearsal for the following week in time to reach THE MIRROR Saturday:

Albany, N. Y. (Harmanus Bleecker Hall), Lyteil-Vaughan co., The House Next Door July 29-3, Madame X. 5-10.

Altoona, Pa. (Lakemont Park), Eugene J. Hall co., The Lion and the Mouse July 29-3.

Anniston, Ala. (Oxford Lake Park), Williams co.

Bayonne, N. J. (Charles K. Chapman co.).

Beaver Falls, Pa. (Junction Park), Chauncey-Keiffer co.

Beloit, Wis., Brooks co.

Boise City, Ida. (Orpheum), Orpheum co.

Boston, Mass. (Majestic), Lindsay Morison co., Leah the Forsaken July 29-3, Trilby 5-10.

Bridgeport, Conn. (Poli's), Poli's co., Billy July 29-3, Mrs. Wiggs of the Cabbage Patch 5-10.

Buffalo, N. Y. (Star), Hackett Players co., The House Next Door July 29-3.

Buffalo, N. Y. (Teck), Anson-Gilmore co.

Cedar Rapids, Ia., Ferguson Players.

Champaign, Ill., Sherman co.

Chillicothe, O. (Masonic), Lilley-Cooper co.

Cleveland, O. (Colonial), Colonial co., Mrs. Wiggs of the Cabbage Patch July 29-3, The Easiest Way 5-10.

Colorado Springs, Colo. (Burns), Burns Theatre co., Forty-five Minutes from Broadway July 29-3, The Prince Chap 5-10.

Colorado Springs, Colo. (Opera House), James Hawley co., The Wolf July 29-3, Bosom Friend of Bowser 5-10.

Columbus, O. (Hartman), Hartman co.

Columbus, O. (Olentangy Park), Olentangy co., Mrs. Bumpstead-Leigh July 29-3.

Columbus, O. (Indianola), Lewis-Oliver co.

Dallas, Tex. (Lake Cliff Casino), The Great Divide July 29-3.

Dayton, O. (Fairview Park), Fairview co., Are You a Mason? July 29-3, Girl of the Golden West 5-10.

Denver, Colo. (Elitch Gardens), Elitch co., The Third Degree July 29-3, The Awakening of Helene Ritchie 5-10.

Denver, Colo. (Lakeside), Fealy-Durkin co., Seven Days July 29-3, The Lily 5-10.

Des Moines, Ia. (Airdome), Van Dyke-Eaton co.

Detroit, Mich. (Garrick), Jessie Bonstelle co., The Dawn of a To-morrow July 29-3, The Great Divide 5-10.

Dubuque, Ia. (Airdome), Garside co.

East St. Louis, Ill., Sherman co.

Edmonton, Can. (Majestic), Della Pringle co.

Elmira, N. Y. (Rorick's Glen), The Gay Musician July 29-3.

El Paso, Tex. (Park), Park Theatre Players co.

Escanaba, Mich., Royale-Tong co.

Evanston, Ill., Evanston co.

Fitchburg, Mass. (Whalom Park), Whalom Park Opera co., The Moon Maiden July 29-3.

Fort Dodge, Ia. (Airdome), Fraser co.

Hamilton, Can. (Mountain), Summers co.

Hamilton, Can. (Temple), Temple co., The Girl with the Green Eyes July 29-3, Merely Mary Ann 5-10.

Hartford, Conn. (Poli's), Poli's co., Thais July 29-3, Billy 5-10.

Indianapolis, Ind. (Shubert Murat), Murat co., The Ambition of Marjorie July 29-3.

Jacksonville, Fla. (Portable), Mabel Paige co.

Jamestown, N. Y. (Celeron), Horne co., The Witching Hour July 29-3.

Jamestown, N. Y. (Lyric), Chesterfield co.

Jersey City, N. J. (Monticello), Gotham co.

Johnstown, Pa. (Luna Park), Van Camp-Burns co.

Kearney, Neb. (Airdome), National co.

Lancaster, Pa. (Family), Dorner co.

Lansing, Mich., Colonial co.

Lincoln, Neb. (Oliver), Barrow-Winninger co., The Idler July 29-3, Before and After 5-10.

Lock Haven, Pa., Clara Turner co.

London, Can. (Springbank Park), Stoddard co.

Los Angeles, Cal. (Belasco), Belasco co., The Man from Home July 29-3, The Taming of Alberta 5-10.

Los Angeles, Cal. (Burbank), Burbank co., Peg o' My Heart July 29-3, The Deep Purple 5-10.

Louisville, Ky. (Riverview Park), Riverview co., Esmeralda and Box and Cox July 29-3.

Lynchburg, Va., Latimore-Leigh co.

Mansfield, O. (Casino), Hall co., The Easterner July 29-3.

Memphis, Tenn. (Lyric), Emma Bunting co.

Milwaukee, Wis. (Majestic), Davidson co., Sherlock Holmes July 29-3, A Woman's Way 5-10.

Minneapolis, Minn., Klimt and Gazzolo co.

Minneapolis, Minn. (Shubert), Shubert Theatre co., The Fourth Estate July 29-3, Green Stockings 5-10.

Montreal, Can. (Orpheum), Orpheum Players co., The Road to Yesterday July 29-3, The Fortune Hunter 5-10.

Mount Vernon, N. Y. (Crescent), Lewis J. Cody co.

Muskogee, Okla. (Olympic), North Brothers co.

New Haven, Conn. (Poli's), Poli's co., Quincy Adams Sawyer July 29-3, Wildfire 5-10.

New Orleans, La. (Dauphine), Dauphine co.

New York city (Prospect), Prospect co., The Wolf July 29-3, Anna Karenina 5-10.

New York city (West End), Corse Payton co., The White Sister July 29-3, The Woman in the Case 5-10.

Newark, N. J. (Electric Park), Sibley Players, Camille July 29-3.

Newark, N. J. (Olympic Park), San Toy July 29-3.

Niagara Falls, N. Y. (International), Appel co., The Chorus Lady July 29-3, The Squaw Man 5-10.

Norfolk, Va. (Ocean View Casino), Lucille La Verne co.

Oakland, Cal. (Liberty), Bishop Players, The Deep Purple July 29-3.

Oklahoma City, Okla. (Fair Park), North Brothers co., The Heart of New York July 29-3.

Ottawa, Can. (Colonal), Colonial co., Confusion July 29-3.

Ottawa, Can. (Dominion), Dominion co., Alias Jimmy Valentine July 29-3, When We Were Twenty-one 5-10.

Passaic, N. J. (Opera House), Theodore Lorch co., The Typhoon July 29-3, Sherlock Holmes 5-10

Paterson, N. J. (Opera House), Opera House Players.

Philadelphia, Pa. (Chestnut Street), Orpheum co., The Mills of the Gods July 29-3, The Spendthrift 5-10.

Pittsfield, Mass. (Colonial), Leah Kleschna July 29-3, The Rivals 5-10.

Pittsfield, Mass. (Empire), The Wolf July 29-3, The Spendthrift 5-10.

Pittsburgh, Pa. (Grand), Davis Players, Dora Thorne July 29-3, Facing the Music 5-10.

Portland, Me. (Cape Cottage), Cape Cottage co., Clothes July 29-3.

Portland, Me. (Keith's), Keith's co., A Man's World July 29-3.

Portland, Ore. (Baker's), Baker co.

Providence, R. I. (Keith's), Albee co., Mary Jane's Pa July 29-3, Trilby 5-10.

Richmond, Ind., Lewis-Oliver co.

Roanoke, Va. (Jefferson), Latimore-Leigh co., Wildfire and The Blue and the Gray July 29-3.

Rochester, N. Y. (Baker), Klimt and Gazzolo co., Ten Nights in a Barroom July 29-3, Through Death Valley 5-10.

Rochester, N. Y. (Temple), Vaughan Glaser co., The Melting Pot July 29-3, The Grain of Dust 5-10.

Rockford, Ill., Grace Hayward co.

St. Joseph, Mo. (Airdome), William Grew co., Charley's Aunt July 29-3.

St. Louis, Mo. (Delmar Gardens), Suburban co.

St. Louis, Mo. (West End), West End co., What a Woman Will Do July 29-3.

Salem, Mass., Lindsay Morison co.

Salt Lake City, U. (Orpheum), Orpheum Players, Heartsease July 29-3, The Melting Pot 5-10.

San Diego, Cal. (Gardens), The Girl and the Bishop.

San Francisco, Cal. (Alcazar), Alcazar co., My Wife July 29-3, A Royal Family 5-10.

Schenectady, N. Y. (Van Curler), Mailey-Dennison co.

Scranton, Pa. (Poli's), Poli's co., Mrs. Temple's Telegram July 29-3, Father and the Boys 5-10.

Seattle, Wash. (Moore).

Springfield, Mass. (Poli's), Poli's co., The Right of Way July 29-3, The Commuters 5-10.

Sunbury, Pa. (Rolling Green), Clara Turner co.

Syracuse, N. Y. (Wieting), Ralph Kellard co., Charley's Aunt July 29-3, Before and After 5-10.

Tacoma, Wash. (Princess), Princess co., The City July 29-3.

Tampa, Fla., Regan-Lewis co.

Toledo, O. (Keith's), Keith's co., The Heir to the Hoorah July 29-3, The Seven Sisters 5-10.

Toronto, Can. (Royal Alexandra), Percy Haswell co., Dorothy Vernon of Haddon Hall, July 29-3.

Toronto, Can. (Grand Opera House), Phillips-Shaw co.

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Union Hill, N. J. (Hudson), Union Hill co., The Spendthrift, July 29-3, The Commuters 5-11.
Utica, N. Y. (Majestic), Majestic co., Madame X July 29-3, Bachelor's Honeymoon 5-10.
Vancouver, Can. (Avenue), Lawrence-Sandusky co.
Vancouver, Can. (Empress), Lewis and Lake co., The Way to Kenmore, July 29-3.
Washington, D. C. (Columbia), Columbia co., Her Greatest Match July 29-3, A Single Man 5-10.
Washington, D. C. (Poli's), Poli's co., The Lion and the Mouse July 29-3, The Deep Purple 5-10.
Waterbury, Conn. (Jacques), Poli's co., A Gentleman of Leisure July 29-3.
Watertown, N. Y. (City Opera House), Whiteside-Strauss co.
Wheeling, W. Va. (Court), Baldwin-Melville co.
White Plains, N. Y. (Newell's), Frank Carpenter co.
Wichita, Kan. (Auditorium), Wolfe co., Camille July 29-3.
Wildwood, N. J. (Blaker's), Mrs. Black Is Back and Classmates July 29-3, How Baxter Butted In 5-10.
Wilkes-Barre, Pa. (Poli's), Poli's co., Camille July 29-3, The Deep Purple 5-10.
Williamsport, Pa. (Vallamont Pavilion), Clara Turner co.
Wilmington, Del (Brandywine), Brandywine co., The Tie that Binds July 29-3.
Worcester, Mass. (Worcester), King-Lynch Players, The Nigger July 29-3, The Lion and the Mouse 5-10.
Worcester, Mass. (Poli's), Poli's co., Three Twins July 29-3.

THEIR NINETEENTH SEASON.

The Frank E. Long Stock company opens its nineteenth season at Austin, Minn., on Aug. 12, playing about its usual territory. A strong cast has been engaged for this season to present an excellent repertoire of plays, among which will be featured One Girl in a Thousand and That Gal o' Howard's. Mr. Long having secured the right to produce these plays from the Myrkle-Harder Amusement Company, New York.

STOCK NOTES.

After a successful week in The Typhoon at the Passaic Opera House, Passaic, N. J., the Theodore Lorch Stock company is offering Sherlock Holmes Aug. 5-10. Mr. Lorch starred in this play in the West and is giving an excellent performance.

Marguerite Starr and Jessie Pringle scored emphatic hits in the production of Billy by Poli's Stock company in Bridgeport, Conn., last week. Others prominent in the performance were Genevieve Cliff and Lillian Field. This week, Mrs. Wiggs of the Cabbage Patch.

The Helen Grayce Stock company opened a season at the Empire Theatre, Glens Falls, N. Y., Aug. 5.

The Doyle Stock company will open a season at the Blinn Theatre, Frankfort, Ind., Aug. 12.

The Ralph Kellard Stock company at the Wieting Opera House, Syracuse, N. Y., gave a benefit performance for the Day Nursery of that city July 30. Charley's Aunt was the attraction and the theatre was well filled.

Charlotte Downing, who has become leading woman with the Aubrey Stock company at the Masonic Opera House, Chillicothe, O., gave excellent performances in Thelma July 15-20, and The Devil July 22-27. Performances are being well patronized.

The Davidson Stock company, at the Davidson Theatre, Milwaukee, Wis., reopened its season last week in Sherlock Holmes.

The Barrow-Winninger Players, at the Oliver Theatre, Lincoln, Neb., showed their drawing powers the week of July 22, when they drew capacity houses with Girls, a play that has been put on at least four times here. The telephone girls of the city were the guests of the management at the Monday night performance.

The Chicago Stock company opened its twelfth season at the Cataract Theatre, Niagara Falls, N. Y., in The Stampede, July 29-31, The Fourth Estate Aug. 1-3. Attendance at the opening performances was satisfactory. The company will remain for ten weeks.

Howard Scott will reappear at the Belasco Theatre, Los Angeles, Cal., with Lewis S. Stone, who has been especially engaged for the coming production of The Taming of Alberta.

Alice Knowland played a special engagement with the Hudson Theatre Stock, Union Hill, N. J., July 22-27, in The Traveling Salesman. Miss Knowland was seen recently in the Eclair film, The Cedarville Scandal.

When Lelia Shaw and Albert Phillips make their appearance in Chicago at the National Theatre it will be in Billy instead of The Great Divide. Many of the members of the old Marlowe Stock company are assisting these two Chicago favorites.

Kate Blancke, who has been engaged to play "characters" at the Marlowe Theatre, Chicago, is the mother of Helen Wilton, who last season played an important role with Louisiana Lou at the La Salle Opera House. Miss Wilton in private life was the wife of Theodore E. Leary, a well-known press representative.

Albert Phillips, Lelia Shaw, and their own company will open a two weeks' engagement in Chicago at the National Theatre Sunday, Aug. 11. They will present The Great Divide.

Thurlow Bergen, having closed his Summer stock engagement at the Moore Theatre, Seattle, Wash., Harry J. Leland, stage director and comedian, returned to New York last week. Mr. Bergen's season at the Moore Theatre has been the first successful Summer stock engagement in Seattle for many years, his last week in The Virginian being a record-breaker.

De Witt Newing, lessee and manager of the Richmond Theatre, Stapleton, S. I., has engaged Thomas I. Sinclaire as business manager and treasurer.

The Orpheum Players at Montreal gave an exceedingly creditable performance of The Road to Yesterday July 29-Aug. 3. Charles Mackay was a manly Jack and Lillian Kemble a charming Elspeth.

With this week's performances of The Melting Pot the stock season at the Orpheum Theatre, Salt Lake City, will close.

Playing in A Royal Family, Bessie Barriscale last week closed her engagement at the head of the Alcazar Stock company at the Alcazar Theatre, San Francisco, Cal.

Dora Thorne was given by the Harry Davis Stock Players at the Grand Theatre, Pittsburgh, Pa., last week, and pleased large audiences. Anais Magrane and Corliss Giles did good work, and were ably assisted by the other members of the company. Gwendolyn Piers made her Pittsburgh debut with the Davis Players in the role of Dolly Marie. The stage settings were good. Facing the Music is the offering the present week, and Her Great Match follows.

Tom Callahan, an original member of the Whalom Opera company, at Whalom Park, Fitchburg, Mass., who has been summering at the Park, left July 31 for rehearsals of the Ne'er Do Well at New York. Billy Clifton, comedian of the Whalom Opera company, closed last week to begin rehearsals with The Pink Lady, making his second season with that company.

George Hassell carried off first honors in last week's production of Leah Kleschna by the William Parke Stock company at the Colonial Theatre, Pittsfield, Mass. Others deserving special mention were Edward Donnelly, Ivan Simpson, Kate Ryan, and Edith Luckett. This week's offering is The Rivals.

David Stanwood will close a Summer engagement with the Keystone Park Stock company, Keystone Park, Waverly, N. Y., Saturday night and join the Jack Lynn Stock company at Warsaw, N. Y., Aug. 12.

Walter R. Seymour has just terminated his second season of forty-four weeks of stock work in Salt Lake City, and will take a ten-day trip through Yellow Stone Park before returning to New York.

William Jossey, May Enid Jackson and their stock company presented What a Woman Will Do to appreciative audiences in the West End Heights Theatre, St. Louis, Mo., July 28-Aug. 3.

Louise Randolph is in New York completing the formation of her company for the Marlowe Theatre, Chicago. Among the plays announced for production are Samson, Agonistes, and Maternity.

Natlie Siddons Randolph, a wealthy young society woman, made her stage debut at the Hudson Theatre, Union Hill, N. J., Monday night, playing in The Commuters. Miss Randolph has signed with Margaret Anglin for the coming season, and next week will begin rehearsals in Edward Sheldon's new drama, Egypt.

HAMMERSTEIN HOME AGAIN.

Impresario Returns After London Experience—Wiser if Not Richer.

Oscar Hammerstein arrived from London on Saturday, having substituted a broad-brimmed Panama for the justly celebrated plug hat which had been his especial insignia since time immemorial, and told all about his experiences as a producer of grand opera at his own theatre in the British metropolis. He confessed to great joy upon seeing Broadway again, and did not appear in the least cast down by the fact that his London season had not been monumentally profitable pecuniarily.

"My next opera season in London will be my last," said Mr. Hammerstein. "I shall start it in October, probably, and make it short, so as to bring my whole company to America for a tour that will extend through January, February, March, and perhaps April.

"By my agreement with the Metropolitan I cannot give performances here, nor in Philadelphia, Boston, or Chicago, but the rest of the country will be glad to welcome me, and they'll hear some opera.

"What cities have I picked? I don't pick 'em, I let 'em pick me. That's my stand, and that's a reason I haven't made a big hit in London. I won't patronize anybody. I shall offer no cheap opera. The public here doesn't want it. I'll give them a repertoire of twelve to fifteen operas, including my novelties. My orchestra will be smaller, however—about forty pieces.

"I should like, and some day hope to, give opera again in New York, and should be glad of an arrangement with the Metropolitan forces, but any such proposition must originate with them."

The manager declared that he would either sell or lease his London Opera House, and would refrain from further attempts to provide operatic entertainment in that city.

"They never had heard such operas as I gave them," he continued, "but what of it? They don't want Americans to be better than themselves over there. They wouldn't even like an American beggar, for fear he'd be a better beggar than one of their own."

THE GET TOGETHER CLUB.

They are all members, Louis F. Werba, Mark A. Luescher, General Manager Frank C. Payne, Christie MacDonald, Louis Mann, Eddie Foy, Alice Lloyd, and the others of whom one thinks when the name of Werba and Luescher is mentioned. This is the latest idea of the firm, a conference of stars, heads of departments, and others who are helping to make the young managers a force in the amusement world. The conference will be held the last week in August, probably at some seaside resort near New York, and it may last for more than a day, if the conferees do not think they are well enough acquainted. Charles J. Morgan, Jr., general stage director, who was picked by Werba and Luescher for his work with the Masque and Wig Club of the University of Pennsylvania, will be among those present. Others to be invited are Clyde McKinley, production manager; Fred Schader, press representative; Louis Gottschalk, general musical director; Frank O'Rourke, general master mechanic; Joseph George, general electrician; Harry Berry, general master of properties, and Gene Luneska, Mizzi Hajos, Clara Lipman, Eddie Foy, Tom McNaughton, and Lionel Walsh.

RECORD OF DEATHS

One of the oldest actresses in America, Fanny Denham Rouse, died at Ohioville, N. Y., July 25. She was buried in Sleepy Hollow Cemetery, Tarrytown, N. Y. Born in England in 1831, she sang in choir and opera there until she came to New York to sing with Buckley's New Orleans Minstrels. Next she was at Brougham's Bowery Theatre, where she played Pocahontas for seventy nights—a record run in those days. Later, she was at Burton's Theatre in Chambers Street. After her marriage to William A. Rouse, an English actor, in Chicago, she played with him in the companies of many leading actors and actresses. They also had a company of their own. They took Uncle Tom's Cabin on a year's tour of Europe. Mr. and Mrs. Rouse helped to found the Actors' Fund. Mrs. Rouse for twenty years past had been associated with leading stars, playing character roles with fine skill and infinite humor.

Mrs. Peter McCourt, who was associated with her husband in the management of the Tabor Grand and Broadway theatres in Denver, died in that city on July 26. She was a leader in local society and one of the most prominent women in Colorado, but it was as the kind benefactor that she has been mourned by her many friends in the profession and out. Her charities were innumerable. She was born in Springfield, Mo., in 1860, and she had lived in Denver since 1895. Her husband, a sister, and a brother survive.

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AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "News of Stock Companies," "Road and Repertoire," "Gossip," "Reflections," "Outdoor Amusements," "Amateur Notes," "Vaudeville," Etc.

CALIFORNIA.

LOS ANGELES.—MASON: Barney Bernard and a well selected co. in Louisiana Lou, including Sophia Tucker, July 22-27, to good business.—BELASCO: Stock co. with John Barrymore in A Man from Home; highly successful to crowded houses, July 22-28. Lewis S. Stone in The Taming of Alberta to come.—BURBANK: Ninth record-breaking week of Peg o' My Heart; S. R. O. sign at each performance.—MAJESTIC: Kolb and Dill in The Dream City July 22-28; splendid attendance. A new musical comedy called A Peck o' Pickles in preparation.—LYCEUM: Fisher's Follies co., with May Boley, in An American Idea, July 22-28, to good houses.

DON W. CARLTON.

OAKLAND.—LIBERTY: Bishop's Players presented Old Heidelberg July 22-28; fine production to capacity houses.—MACDONOUGH: Kinemacolor pictures of the Siberian-Alaska Expedition 21-27; good attendance.—ORPHEUM: Vaudeville 21-27. David Belasco's Madame Butterfly intensely interesting; fine business.—COLUMBIA: Dillon and King in The Runaways 21-27; performance and attendance fair.—IDORA PARK: Ferris Hartman and co. in The Mikado 21-27; opera well rendered; business satisfactory. LOUIS SCHERLINE.

FRESNO.—BARTON: Season opened July 29 with Louisiana Lou.

L. R. PAYNE.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: James Hawley Stock co. in Mam'selle July 22-27, The Wolf 29-3, Bosom Friend of Bowser 5-10.—BURNS'S: Summer Stock in The Deep Purple 22-27, Forty-five Minutes from Broadway 29-3, The Prince Chap 5-10.—SAVOY: Vaudeville and motion pictures. Bulger's Goats 29-3.

F. P. WELLS.

DENVER.—BROADWAY: Lyman H. Howe's Travelogues draw well. Regular season will open late in August, with Pomander Walk, David Warfield to follow in The Return of Peter Grimm.—TABOR: Holbrook Blinn will open season in The Underworld.—ORPHEUM: Opened 4.—ITEM: The Shubert office and theatre building will be completed at an early date. Senator Patterson and others interested in the theatre have guaranteed the necessary funds.

GRANVILLE F. STURGIS.

FLORIDA.

JACKSONVILLE.—ORPHEUM: Nan Halperin and Billy Friedlander in The Suffragettes July 21-27 pleased good business.—OSTRICH FARM: Fred Griffith, Sue Goodwin Trio, and motion pictures 21-27; good business.

ILLINOIS.

TAYLORVILLE.—ELKS: Musical Eckert Trio July 26-30, with motion pictures, to good business. The theatrical season will open at the Elks' 26 with Two Merry Tramps. Manager Hogan has returned from the East, where he booked a number of plays and musical comedies for the coming season.—AIRDOME: The Musical Perrys July 28-1, Kilgore's Comedians 2-4, with motion pictures.—ITEM: The Greater Parker Shows will furnish the principal attractions at a big Home Coming and Festival on the public square at Taylorville, Ill., the week of 5, under the direction of the Merchants' Association.

C. D. SIMPSON.

INDIANA.

FRANKFORT.—BLINN: The Doyle Stock co. will open season 12-17.—ITEM: Frankfort, Ind., Lodge, No. 560, B. P. O. E., had their annual picnic and fish fry July 23. Visiting Elks, to the number of 300, helped to make the occasion an enjoyable one.

MRS. H. B. WICKHAM.

MICHIGAN CITY.—ORPHEUM: Opened season July 27 with Uncle Tom's Cabin; pleased good house. Who's Little Girl Are You? 29-31; well-balanced co.; drawing good houses. Paid in Full 4. Prince of To-night 10.

WILLIAM PHILLIPS.

IOWA.

DUBUQUE.—AIRDOME: Garside Comedy co. July 22-24 in Under Arizona Skies; 25-27 in Under Two Flags; good business.—UNION PARK: The Musical Ellisons, the Schaar-Wheeler Trio, Jack Taylor, and Hick McCoy 22-27; pleased large audiences.—ITEMS: 101 Ranch Real Wild West Show Aug. 1.—Buffalo Bill and Pawnee Bill's Wild West Show Aug. 29.

L. G. HUBD.

DES MOINES.—MAJESTIC: Brindamour, Jailbreaker, headed vaudeville bill July 21-24; La Graciosa 24-27; good business.—AIRDOME: Vaudeville, headed by Nick Baker, and motion pictures; fair business.—INGERSOLL PARK: Tuxedo Comedy Four in vaudeville July 21-27; pleased, good business.

EDGAR MARKHAM.

KANSAS.

FORT SCOTT.—AIRDOME: The Madison Square co. played to paying business July 21-27. Plays: Brother Against Brother, The Path of Honor, The Invader, Shepherd of the Hills, Kreutzer Sonata, An Educated Indian. The Leach-Morrison co. one week commencing July 29.

W. PRAGER.

MAINE.

BRUNSWICK.—CUMBERLAND and PASTIME: Vaudeville and motion pictures continue to draw large houses.—ITEM: Howe's Great London Shows July 31.

J. F. SNOW.

PORTLAND.—KEITH'S: Caught in the Rain July 22-27 pleased good houses. A Man's World 29-3.—CAPE COTTAGE: Stock company in Salvation Nell July 22-27; fair performance.—PORTLAND: First-class vaudeville bill July 22-27.—GEM: Three Twins pleased large houses.—RIVERTON PARK: Musical comedy, Seven Hours in New York.

M. W. BRAGDON.

MARYLAND.

ANNAPOLIS.—COLONIAL: Motion pictures and the Mathers Trio, Adams and Garrison, La Zerida, Aubery and Mack to good business.—LYRIC: Motion pictures to fair business.

W. E. HOLIDAYOKE.

MASSACHUSETTS.

FALL RIVER.—ACADEMY: Large houses are the rule at every performance. Bill July 29-3: Kelly and Alvin, Arlington Four, Morrissey and Hanlons, Mlle. Amores and Ben Mulvey, Art Spaulding, the Van Dykes, Bigelow, Campbell and Rayden, Fred and Bess Lucier, Hartley and Graham.—LINCOLN PARK: The Burbanites, a musical play, by Matthew Ott, was presented by the J. W. Gorman Musical co. 29, with the following cast: John Keefe, Johnnie Hoey, Joe Kelly, Herbert Webster, Joe Galvin, Hazel Dunham, Jeannette Mosar, Bessie Boole, Rose Maurer. Music and fun are the principal ingredients of the latest Ott comedy.

W. F. GEE.

BOSTON.—MAJESTIC: Nance O'Neil and the Lindsay Morison Stock co. in Trilby 5-10.—BIJOU: The Mardi Gras Ball and pictures.—TREMONT TEMPLE: The Durbar in Kinemacolor.—HOLLIS, TREMONT, COLONIAL, BOSTON, SHUBERT, PLYMOUTH, CASTLE SQUARE: All dark.

IZARD.

FITCHBURG.—WHALOM PARK: Whalom Park Opera co. in The Moon Maiden, the new opera, music by Charles Berton, book and lyrics by George E. Stoddard; played to packed houses July 29-3. Marguerite Lovewell in title-role did the best work of the season.

WORCESTER.—THEATRE: King-Lynch Players reopened engagement July 29-3 in The Nigger. The Lion and the Mouse 5-10.—POLI'S: Stock co. in Three Twins 29-3 pleased large houses.

ATHOL.—BROOKSIDE PARK: The Minstrel Maids July 29-3.

MICHIGAN.

COLDWATER.—TIBBITS: Ben Greet's Woodland Players opened the season 6 in A Midsummer Night's Dream. Among the Foothills 12; Taming of the Shrew 20; The Servant in the House 28.—ITEM: Waterworks Park is occupied by the second annual Chautauqua July 26-4. Smith's Greater Shows 5-10.

MISSOURI.

ST. JOSEPH.—AIRDOME: The William Grew Stock co. July 21-27 opened in The Heart o' the Hills, which proved one of the most successful presentations of their season. Opening play 28-Aug. 3, Charlie's Aunt.—ITEM: Manager C. U. Philley has returned from New York with an attractive list of bookings for the Lyceum's coming season, many of them Klaw and Erlanger's best road attractions.

JOHN A. DUNCAN, JR.

DE SOTO.—JEFFERSON: Mitchell and Richards July 19, 20. Eddie Mennette 22-4, Valerie Sisters 25-7. All pleased good business.

SYLVAN H. LEDERER.

NEBRASKA.

LINCOLN.—OLIVER: The Barrow-Winninger Players in The Idler July 29-3. Before and After 5-10. The Barrier 12-17. The Players will close with the week of 26. Miss Nobody from Starland will take their place Sept. 1, the week of the Nebraska State Fair.—LINCOLN PARK: The Farrow Stock company.—ITEM: Ringling Brothers' Circus will show here 8.

VICTOR E. FRIEND.

NEW HAMPSHIRE.

DOVER.—NEW COVERED CENTRAL PARK: Ben Loring and Blanche Parquette, supported by an excellent co., in J. W. Gorman's The Missing Miss; satisfied good business July 22-27.—ORPHEUM: The Great Marvelle, novelty act; Coy De Trickey, the belle of Coontown; the Sharpes, musical comedy act, and pictures 22-27 pleased good audiences.—LYRIC: Dorothea Reed and co. in The Little Circus Waif, Ray Carr, comedian; the Tranita Midgets, comedy musical act; Bud Cannin, boy soprano, and pictures; satisfied good business 22-27.

FRANK H. KEENAN.

PORTSMOUTH.—The Tianita Midgets, musical comedy duo; Ural and his dog Nix; George Reynolds, illustrated songs, and fine photoplays drew well July 29-31. Newcomers for 1-3, Carroll and Eller, the doings of Mrs. Dooley, and Oral, the human top.

F. E. HASTY.

CLAREMONT.—OPERA HOUSE: Brewster's Millions July 26; good business; pleased. Julie Ring in The Yankee Girl 14.

BERTHA M. HUNTER.

NEW JERSEY.

RED BANK.—LYCEUM: Building renovated and under the management of William H. Hamilton. Bought and Paid For will be first attraction 26.

C. R. NIRMAN.

UNION HILL.—HUDSON: Hudson Players in The Spendthrift July 29-4; fine performances; packed houses. The Commuters 5-11.

WALTER C. SMITH.

JERSEY CITY.—BERGEN AIRDOME: Catherine Henry and the Manhattan Players in The Holy City July 29-31, Raymond Whitaker and the Clinton Stock co. in Paid in Full 1-3; both cos. very popular and giving excellent satisfaction to fine business.

TRENTON.—TRENT: The Morton Opera co. closed a successful Summer engagement 3, presenting A Night for a Day to good houses.

NEW YORK.

ELMIRA.—RORICK'S: The Manhattan Opera co. scored a hit in The Gay Musician July 29-3; capacity. Splendid work was done by Arthur Burckley, Raymond Crane, Francis Lieb, George Lyding, Arthur Hull, Tom Wythe, Charles Fletcher, Caroline Dixon, Sarah Edwards, Isabelle Miller, Meade Foster, Edna Reming, and Ada Ripel.

J. MAXWELL BEERS.

BUFFALO.—SHEA'S: The Japanese prima donna, Madame Sumike, was splendidly received. Others well liked were Ruby Norton and Sammy Lee and Phena and Picks. Good business July 29-3.—STAR: The Star Theatre Stock co. was seen in The House Next Door July 29-3; a success; big business.

J. W. BARKER.

NIAGARA FALLS.—INTERNATIONAL: The Chorus Lady July 29-3; excellent production well received by capacity audiences.—CATARACT: Chicago Stock co. in The Stampede July 29-31, The Fourth Estate 1-3.

S. HIRSCH.

ALBANY.—HARMANUS BLEECKER HALL: Lytell-Vaughan Stock co. July 29-3, The House Next Door creditably produced to good business. This week Madame X.—EMPIRE: George Evans's Minstrels 3.

GEORGE W. HERRICK.

SYRACUSE.—WIETING: Ralph Kellard Stock co. in Charlie's Aunt amused big houses July 29-3.—VALLEY: Nat Goodwin's success, Turned Up, with musical interpolations, was presented to good business 29-3.

SALAMANCA.—ANDREWS: A. G. Field will open regular season at this house 10.

OHIO.

SPRINGFIELD.—SPRING GROVE CASINO: The Zobinos, Carl James, Hampton and Bassett, the Shubert Musical Quartette, Hill, Cherry and Hill were the bill July 28-3, and gave a first-class performance to good patronage.—NEW SUN: The Musical Forests, Guy Phillips, Six Alexanders July 29-3, drew fair business.

GEORGE W. WINANS.

YOUNGSTOWN.—PRINCESS: Vaudeville and pictures July 29-31 to capacity business.—IDORA PARK: Vaudeville July 29-3; largest business of the season.

W. D. WAGNER.

OREGON.

PORTLAND.—HEILIG: A Woman's Way, well attended, July 21-27. Merely Mary Ann 28-3. The Awakening of Helen Richie 4-10.—ORPHEUM: Bertha Kalish; good houses and co. July 28-3. W. H. St. James in A Chip of the Old Block 4-10.

JOHN F. LOGAN.

PENNSYLVANIA.

WILLIAMSPORT.—VALLAMONT PAVILION: Vallamont Stock co. in Home, Sweet Home, July 25-27. East Lynne 29-31; to fair business; audiences pleased. Scenic effects good. What Happened to Jones 1-3.

JULIUS G. ULMAN.

READING.—ACADEMY OF MUSIC: This playhouse will be reopened for the season early in August. Manager Levy reports many high-class bookings, among them The Rose Maid.—CARSONIA PARK THEATRE: The Amphions, a local social organization, gave their annual minstrel performance to packed houses at every performance July 29-3. A clever programme was rendered, concluding with an afterpiece, A Manager's Troubles.—GRAND OPERA HOUSE: After having been closed the greater part of last season, on account of its having been condemned by the city Building Inspector, this theatre will be almost entirely rebuilt and reopened under the name of the Grand Theatre. A lessee has not as yet been secured.

HARRY B. WEAND.

HARRISBURG.—PAXTANG PARK: Kendall's animated doll; Sara Myers, singing comedienne; Edmund Stanley and co., consisting of Stanley, Hortense Mazaratt, and Carmellia Pausillo in tabloid opera; Ned Dandy, little Hebrew magnet; Beltrah and Beltrah, the musical dairy; motion pictures. Good business July 22-27. Week of 29-3. Jess Edward and her Spitz dogs; Dorothy Stone, songstress; Ballo Brothers, Mexican serenaders; O'Donnell, Kaufman and Wolf, comic musical act; Buch Brothers, the crazy sailors; motion pictures. The good business continued; pavilion well filled with pleased audiences.

T. D. MACAVOY.

LANCASTER.—COLONIAL: La Wana Trio, Marr and Evans, Jean Baldwin, Ryan and Bell, July 29-31; Three Bohemians, Raymond and O'Neil, Ross and Aston, and Marsh Craig 1-3; pleased large audiences.—FAMILY: Passion Play pictures, with woman musicians in vocal and instrumental numbers, July 29-3, did fair business.—ITEM: Edgar H. Levan, musical director of the Orpheum Theatre, of Reading, Pa., is spending his vacation in and about Lancaster, Pa., where he formerly lived.

D. H. SENSENIG.

TAMAQUA.—MANILLA GROVE PARK: Paul Burns Stock co. continues season.—FAMILY: Vaudeville, with the Flints, hypnotists, featured, July 29-3.—LIBERTY and NEMO: Reopened for season and are drawing large crowds.

ROY M. LIVINGSTONE.

SUNBURY.—ROLLING GREEN PARK: Clara Turner and co. continue to draw record-breaking houses. Engagement here is indefinite.

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RHODE ISLAND.

NEWPORT.—FREEBODY PARK: Loja Troupe, Consul, Billy K. Wells, Grace De Mar, American Trumpeters, Barney Fagan, and Henrietta Byron July 29-3; big houses. —OPERA HOUSE: Yorke-Herbert Trio, Ramsey Sisters, De Witt and Stewart and others July 29-3; good business.—COLONIAL: Edgar Allen and co., Togeaux and Geneva, Paul and Jones and others July 29-3; large houses.—BIJOU: Independent films to good business. G. S. GARDNER.

PROVIDENCE.—KEITH'S: Only house open, and in spite of the warm weather Mary Jane's Pa played to good business throughout the week July 29-3. Trilby 5-10.—EMPIRE: African Hunt pictures featured 5-10. — WESTMINSTER: Regular season will open 10 with The Social Maids. HOWARD F. HYLAND.

TENNESSEE.

BRISTOL. — COLUMBIA: Vaudeville July 29-3, including Banks-Brescale Duo, Josh Dale, Lieutenant Eldridge, Fay and Miller, the Two Lowest, and motion pictures. 5-10 including E. T. Alexander, Dollo and co., Prosit Duo, Nicodemus and Dill, and motion pictures.

DAVID J. CARR.

TEXAS.

SULPHUR SPRINGS. — JEFFERSON: This theatre is enjoying a fine patronage, and is offering a change of motion pictures daily. The vaudeville bill is changed twice a week.—AIRDOME: John E. Frank Players featuring Nellie Watters and John E. Frank were the attraction July 22-27 in The Flower of the Ranch; capacity houses during engagement. J. L. MOTHERSHED.

EL PASO.—AIRDOME: The James P. Lee Musical Comedy co. is still playing to good houses at this popular playhouse. Week of July 21, The Major's Troubles and The Doctor, both very amusing productions. T. E. SHELTON.

WAXAHACHIE. — AIRDOME: Herser Gorrell co. July 22-27, pleased large audiences. Orpheum Musical Comedy co. 29. W. B. REYMULLER.

CANADA.

CALGARY, ALTA. — SHERMAN GRAND: Margaret Illington in Kindling July 22-24; great performances; strongest co. seen here since the memorable co. Mrs. Fiske brought some years ago in The New York Idea; Ida Lewis, Byron Beasley, Frank Campeau, Frank E. Camp did especially good work; excellent business. The Great Albini, magician, with adequate support, 25-31; good business. Constance Crawley in Romeo and Juliet 29-31. The Marriage of Kitty 1-3.—EMPIRE: Strong vaudeville bill 25-31; capacity.—LYRIC: Imperial Musical Comedy co. 22-27 (Lewis and Lake) in The Merry Liars; good business. GEORGE A. FOARES.

ST. JOHN, N. B.—OPERA HOUSE: Paul Gilmore in The Havoc 1-3. May Robson in The Rejuvenation of Aunt Mary and A Night Out 5-10.—ITEMS: Business continues large at the moving picture houses, the Star, Nickel, Gem, Unique, and Lyric. —John Taylor, with The Earl of Pawtucket last season, paid a brief visit home July 27-29. K. C. TAPLEY.

MONTREAL. — ORPHEUM: Orpheum Players in The Road to Yesterday July 29-3; big business. The Fortune Hunter 5-10. —ITEM: Sohmer Park, Dominion Park, and the New Airdome are all doing good business with music and vaudeville. W. A. TREMAYNE.

OTTAWA, ONT.—RUSSELL: Closed for season.—COLONIAL: Closed for alterations.—BRITANNIA AUDITORIUM: Colonial Stock co. in Confusion July 29-3; pleased large audiences. J. H. DUBE.

SASKATOON, SASK.—EMPIRE: Closed week ending July 27. Margaret Illington in Kindling 29, 30.—SHERMAN STAR: Lewis and Lake Musical co. did good business week ending July 27. The Matchmakers by same co. 28-3. H. B. MANLEY.

REGINA, SASK.—The Provincial Fair opened for one week July 29. The Parker Shows furnished most of the amusement features. S. G. McINTYRE.

LETTER LIST.

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WOMEN.

Anderson, Marjorie, Estelle Allen, Lillian L. Anderson, Jessie Arnold, Mabel Amber.

Barry, Eleanor, Mrs. F. Bradley, Jean Brophy, Ruth D. Blake, H. M. Bowers, Ella Baker, Millie Bright, A. L. Boles.

Clifford, Bessie, Lizzie Carpenter, Florence Claus, Mai Chapman, Louise Cameron, Florence Clark.

Dooley, Ray, Lillian Dellamore, Frances Demorest, Margaret Dunne, Fay Dauset, Miss Dickinson.

Foshia, Evelyn, F. C. Fay, Beth Franklyn, Florence Forrest.

Guipress, Marie, F. C. Gray, Winifred Grey, Jessie Glendening.

Haley, Mrs. Geo. W., Marie Horton, Virginia Hadley, Leiah Hallock, Eleanor Haber, Jenkins, Florence F.

Kennedy, Josephine, Rita Knight, Mrs. C. C. Kennedy.

Lawrence, Gertrude, Kitty Lawrence, Mrs. May Lane, Clara Lewis.

Melton, Daisy, Isadore Martin, Edith Miner, Evelyn Mead, M. Marctin, M. Millicent, Daisy Mosher, Margaret Merriman, Florence E. Martin, Mrs. F. McDowell, Ada McGrath.

Olney, P. G.

Palmer, Clara, Miss Paget, Madeline Payne, Dorothea Pardoe, Virginia Pearson.

Rowland, Helen, Jessie Richmond, Katherine Raynor, Reeds Sisters, Elta Rathburn, Marion Russell, Ada Repel, May Right, Julia Ruger, Nellie Rossmyn, Margaret Rutledge, Nan Russell.

Suratt, Valeska, Louise Shannon, Mrs. Edw. Sloman, Mrs. M. Snyder, Delia Sawyer, Leonora Slater, Mary J. Sullivan.

Talmage, Sue, Jeanne Towler, Marguerite Talor, Adelaide Thurston.

Victorson, Minnie, Miss Valliere.

West, Beverly, Bertine R. West.

MEN.

Averill, Geo. A.

Barnes, Mac, Robt. Bond, S. M. Benner, Edwin Barns, Clem Bevins, Tom Brown, Jas. A. Beall.

Carter, Chas. L., G. B. Conner, A. Cowles, K. Conboy, Barrington Carter, S. H. Chesseldine, Reginald Churchill, Robt. Campbell.

Durand, Frank, Geo. Dickson, Edwin Dennison, De Forrest Dawley, Augustin Dunlap, J. Dorney, Olliver de Grant, Ray Dickerson, Hal Davis, David Davies.

Ely, Edgar A., A. Emanuel, A. Earle, Dolph Eastman.

Fraunholz, Francis, Jos. Franceur, James Ferris, Dan Fingleton, E. O. Fisher, Frank Fielden, Eddie Flavelle, Allen Foster.

Gerard, Carl, B. Grassby, T. Gray, Harry Griffith, Willis Granger, J. P. Gaylord.

Hyman, Robt., Harold Hartsell, J. M. Hemphill, G. V. Halliday, Fletcher Harvey, Frank Hersome, Reid Hall.

Lozier, Howard, Douglas Lloyd, Harry B. Lyons, Chas. Lindholm.

Mackin, John E., John B. Mack, E. L. Miller, Tim Murphy, H. B. Marshall, Mr. Morrisey, Jack Morton, Bert McEwen, Thos. McKee.

Norton, Jack, Chas. Newsom, Bobby Newcomb.

Ormsby, W., Herbert Osborne, Fred Ovemby.

Pennington, Walter.

Roche, Dan, John B. Ritchie, Colin Reid.

Solinger, H., Orrin Shear, Smedley Bros., S. R. Sommerville, T. B. Sayre, Ted Sewell.

Trevor, John E., Louis Thomas.

White, G., Mr. Weber, W. Watson, Wm. Watson, Harry A. Wilson, Geo. Wiseman, E. A. Whiteman, Robt. Wilson, Burt White.

GOSSIP.

W. C. Van Brunt will be stage manager for Clifton Crawford in My Best Girl.

Ina Brooks has returned to town after a few months at her home, Dallas, Tex., where her father died last Spring.

Acton Davies has novelized Charles Nirdlinger's play, The First Lady in the Land.

William A. Brady has arranged to produce Compton MacKenzie's dramatisation of his own successful novel, "Carnival."

Suit of Ben Nathan, manager for Somers and Warner, play agents, against Graham Moffat for a quarter of the royalties on the latter's play, Bunty Pulls the Strings, was settled out of court in London last week.

Henriette Wakefield has returned to New York to rehearse for Walter Damrosch's new opera, The Dove of Peace.

Maurice Farkoa, Thomas Shale, Claude Fleming, A. W. Baskcomb, and Mabel Burnage arrived from England on Sunday to rehearse with the American principals engaged for The Merry Countess, opening at the Casino on Aug. 15.

Rehearsals have commenced for A Man's Game, Arthur C. Alston's next production. Retha Williams will head the cast.

A French physician claims to have discovered a cure for stage fright. The process involves cauterizing a certain nasal nerve which is asserted to be responsible for the malady.

The Military Girl will have its first performance at the Ziegfeld Theatre, Chicago, Aug. 12. Besides Cecil Lean and Florence Holbrook, the cast will include Nita Allen, Lillian Stanley, Clio Mayfield, Henry Norman, Emil Subers, Sam Thompson, Hans Herbert, Harry Keesler, and Earl Stanford.

Rowena Jerome, daughter of Jerome K. Jerome, made her first professional appearance in a matinee performance of her father's play, The Passing of the Third Floor Back. She is now playing the lead in All-of-a-Sudden Peggy on tour in England.

Bobby Woolsey has been engaged to play the title-part in Little Johnnie Jones on the Poli Circuit. At present he is playing Clifton Crawford's original part in Three Twins.

Recent engagements for The City and The Third Degree are Arthur L. Verner, Lois T. Davis, Lottie Emmons, and Harry Farnum.

Clifford Leigh has been engaged by O. U. Bean and Company for An Aztec Romance.

Charles Klein has moved to offices in the Hudson Theatre to facilitate business in connection with the production of The Ne'er Do Well.

Frances Markham, last season with Over Night, has been engaged for the leading role in Introduce Me.

Ready Money has been booked for two nights at the new Broadway Theatre, Long Branch, N. J., Aug. 16 and 17, before it is Frazee brings it to the Maxine Elliott Theatre Aug. 19. James Montgomery, the author, will not be able to see the London premiere of his comedy next Monday evening. He has been rehearsing the company, but will sail this week to assist at final rehearsals of the New York company.

Charles E. Smith, violinist at the Grand Theatre, Johnstown, Pa., eloped in June with Lucy Haley, ticket seller at the same theatre. Smith was already married. The couple were captured on July 30 by the Newark, N. J., police and his father-in-law, who led them back to Johnstown.

Charles Gano and Lester Lucas, who have been at their homes, Springfield, O., for a few weeks, left on Aug. 5 to join Coburn's Minstrels for the season.

Chicago's opera season seems to be assured of excellent patronage at the Auditorium Theatre. The subscriptions thus far are said to be $320,000 in advance of the amount subscribed at this time last year.

E. W. Vance, comedian and agent of Kalamazoo, Mich., and Jennie A. Aspengren, of Detroit, were recently married in the latter city.

John Thomas Allen, a peddler, found dead in New Orleans last week, was identified by some one as a brother of Viola Allen. The report was promptly contradicted. Miss Allen's two brothers, Charles and Paul R., are both residents of Stamford, Conn.

Editor John C. Freund, of *Musical America*, was somewhat surprised last week to learn that his house in West End Avenue, this city, had been sold to one Dickelman. Mr. Freund stated that his home was not for sale and that he knew no Mr. Dickelman.

Charles B. Dillingham has engaged Lydia Loupoukowa to dance in the forthcoming Elsie Janis-Montgomery and Stone-Joseph Cawthorne production.

Harry Askin has christened the new musical comedy to open at the La Salle Opera House, Chicago, on Sept. 1. It will be called The Girl at the Gate.

Dramatic rights to "Wilhelmina Changes Her Mind," the Florence Morse Kingsley novel published by Small, Maynard and Company, have been secured by the American Play Bureau. Definite arrangements have not been made for dramatization, but it is probable that Frances G. Corcoran will make the stage version.

Tantalizing Tommy will open at Grand Rapids, Mich., Aug. 25, going into Chicago Aug. 30. Hugo Felix, the composer, has arrived and is in charge of rehearsals with an eye like a watchdog on his score. In the cast are Elisabeth Brice, George Anderson, Dorothy Webb, Dallas Welford, Harry Clark, and Robert Pitkin. The A. H. Woods press sheet says "they are as strong musically and theatrically as the Giants are as pennant winners."

Florencio Constantino has left for Buenos Ayres, where he will sing in opera.

J. H. Goldsworthy returned to New York last week, after a vacation in England, to rejoin The Spring Maid.

Mrs. Henri Bernstein, wife of the French dramatist, was slightly injured in an automobile accident near Nantes, France, on Aug. 1.

Frederick Belasco and Edna Louise Cohn were recently married in San Francisco.

Nellie Revell, former press agent for Percy G. Williams and this Summer at Paradise Park, has been engaged by the Shuberts to go in advance of The Whirl of Society, which will go on tour in Autumn.

Robert Craig has signed with Robert Campbell for his original role in He Fell in Love With His Wife, opening Sept. 23.

VAUDEVILLE AT ITS BEST.

BROOKLYN, N. Y. (Special).—The many excellent bills offered at the seaside theatres last week attracted capacity houses, and the end of the keen rivalry between the managements of those houses is not yet in sight.

Manager Charles Breed, of the Brighton Beach Music Hall, chose for his feature attraction last week Bayes and Norworth, the musical comedy stars from Broadway. Their popularity was so great that the management retained them for another week. Darrell and Conway were easily entitled to second place on the elaborate bill with Marshal Montgomery, Courtney Sisters, Mullen and Coogan, and Wood Brothers in the running.

The sudden popularity of Clarke and Hamilton, English musical comedy stars, grew at every performance of their second week's engagement at the New Brighton Theatre. Lyons and Yosco again scored during their return engagement. Joseph E. Howard and Mabel McCane revived their popularity at that place. The Avon Comedy Four, Misses Crawford and Montrose, and the Frey Twins were among the popular acts.

The laurels of Rock and Fulton, billed as the feature act at Henderson's Music Hall, were not easily won. They were given a close race by Lloyd and Whitehouse, who won the audience with their songs. Marie Fenton won favor with her charming personality and dainty songs, while Merville and Higgins and Hoey and Lee and other acts completed a well balanced bill.

Gus Edwards and his juveniles drew capacity houses at Morrison's Theatre, Rockaway Beach. The return engagement of Fanny Brice was apparently welcomed by the patrons of that place. John and May Burke amused with their well-known comedy skit. Amelia Stone and Armand Kaliz in Mon Amour, a musical romance, created a most favorable impression with their new production.

Albert G. Warburg and company, formerly from Payton's Lee Avenue Theatre, were the recipients of a great ovation when they made their initial appearance at the De Kalb last week. The popularity of Mr. Warburg rivals that of Hall and Pullen, who drew capacity houses there some weeks ago. The Nominee was presented during the first part of the week and the people players concluded their engagement with A Good-Natured Liar, both from the pen of Mr. Warburg. The remainder of the bill was up to the standard.

J. LENOY DAVE.

VAUDEVILLE NOTES.

Sammy Ronan, after a successful vaudeville season in the South, is now playing the Sheedy time in New England and will continue doing his single act throughout the coming season. Next month he goes West.

Ethel Sherwin, last season a member of the Hanky Panky company, opened a vaudeville tour in Chicago Aug. 5.

Marie Van has been engaged to play Jealousy in Everywife in vaudeville.

Minnie Dupree, who has been ill at her home, Bellport, N. Y., will soon reappear in vaudeville in Cosmo Hamilton's playlet, The Indiscretion of Mrs. Tyne.

Mrs. Cornelius Vanderbilt will give a vaudeville programme for the guests at her costume dance in Newport, R. I., on Aug. 23. She has selected the performers from New York theatres.

Lane and O'Donnell sailed on Aug. 3 to open at the Olympia, Paris, Aug. 10.

E. F. Albee, general manager of the United Booking Offices, denies a rumor that Marcus Loew will control the booking for the new Palace Theatre in this city, and contradicts a statement that the family department of the Booking Offices had been transferred to Mr. Loew.

Edith Haller and Clara Stevens, Washington amateurs, are soon to make their New York vaudeville debut in a musical sketch.

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ROAD AND REPERTOIRE

NEW THEATRE BEING BUILT.

HOOSICK FALLS, N. Y. (*Special*).—Charles A. McCarthy, representing the company interested in the new theatre here, has begun the erection of the building, which is to seat 1,100 people and will be 118 x 63 feet. The stage will hold the scenery of the largest companies. A lobby 18 x 30 feet will give entrance to the auditorium through four swinging doors, with the same number opening onto the street. Inside the lobby two stairways will lead to the balcony, which will extend on an incline to nearly the middle of the auditorium. On each side of the stage will be a number of boxes. Eight fire escapes have been provided. The stage equipment will be of the latest and best kind, with gridiron, fly galleries, and electrical devices of the modern type. The dressing and property rooms will be under the stage. The structure when completed will be one of the best in this section.

It is also understood that the proprietor of the Hotel Phoenix in this city is to make a theatre out of the building recently occupied by the Ely store. This house will be used for vaudeville and motion pictures.

With two new attraction houses, Hoosick Falls would be one of the best amusement towns within a field of twenty miles. Heretofore theatregoers have had to go to Bennington for amusements, except for moving pictures.

BUEL D. MILLER.

THEATRE IS REMODELED.

WASHINGTON, PA. (*Special*). — What promises to be the most successful season in the history of Washington will open Aug. 17 with A Man's Game at the Globe Theatre, formerly the Nixon. After a fire late last season the theatre has been reconstructed and will be managed by Earl R. Forrest. It has been leased by a number of local people. Among the attractions thus far booked are Madame Sherry, Vogel's Minstrels, Freckels, The Fortune Hunter, The Girl from Rector's, Mutt and Jeff, The Girl in the Taxi, Paul Gilmore, Get-Rich-Quick Wallingford, Officer 666, and The Bohemian Girl.

CHARLES B. RUCH.

STAGE EMPLOYES ENGAGED.

FALL RIVER, MASS. (*Special*).—Local members of the Stage Employes' Union who were out with theatrical productions last year are preparing for another season on the road. They will report to the agencies that have engaged them early this month. Fred Mason will leave with them, as he is to have another season as advance man. He will go this year with the Eastern company of Officer 666. The stage hands who have returned their signed contracts for the season and the companies with which they will go out are as follows: William Gifford and Charles Reagan with David Warfield in The Return of Peter Grimm; Thomas Kelly with The Woman; James Byrnes with Get-Rich-Quick Wallingford, Western Circuit; Robert Cusick, James Cummings, and Michael Fitzgerald with Officer 666, No. 1 company; Colonel W. Fred Mason, manager; Frank Lynch, Fred Considine, and Thomas Cusick with Officer 666, No. 3 company; Timothy Kelly with Werba and Luescher; James Gallagher with Riley and Woods; Edward Doherty with Primrose and Dockstader; John Sherman, electrician, with Harris's production.

James Gallagher, Edward Doherty, and John Sherman are residents of Taunton, but are members of Fall River local. All of those signed for this season were out last year, and there are few changes in the list of productions with which they traveled.

W. F. GEE.

MARGARET ILLINGTON HONORED.

CALGARY, ALTA. (*Special*).—The new Green Room Club held its first social affair at the Grosvenor Grill immediately after a performance of Kindling July 28. The club was honored by having as guests Mr. and Mrs. E. J. Bowes (Margaret Illington) and more than fifty members assembled to do honor to the visitors. Miss Illington, unanimously elected the first honorary member of the club, in a very gracious little speech accepted the honor, and offered several suggestions for the extension of activities. She also presented the club with a photograph, suitably autographed. The membership of the club now totals one hundred and thirty, and the secretary, F. T. Anderson, reports new applications daily.

GEORGE FORBES.

OPENING DATES ANNOUNCED.

PHILADELPHIA, PA. (*Special*). — Opening dates are announced for a number of the theatres that have been closed throughout the Summer. Forepaugh's will open Aug. 12, and the Girard Avenue and William Penn theatres the week of Aug. 19. Keith's has been running first-class bills throughout the Summer season. Last week the headliners were a comic operetta, Fun in a Harem, seen here for the first time, with Olive Sparks in a leading role. The comedy parts were taken care of very capably by Fred Ford and Harry Rogers. Another new sketch was presented by Milton and Dolly Nobles, The Auto-Suggestion Club, of which Mr. Nobles is the composer. The action turned on a repentant husband promising to avoid the bowing bowl for three months and attend to the housework while his wife joined a women's "high-brow" club. By accident the hubby pours a bottle of liquor into his wife's tea, which leads to many mirthful incidents. Bonita, of Wine, Woman and Song fame, made her first local appearance at Keith's in conjunction with Lew Hearn, and their act, which consisted of songs and comedy stunts, was especially well received. Two other little playlets on the bill were Barto and Clark in In '65, and Merrill and Otto in After the Shower.

J. SOLIS-COHEN.

KINGWILL LEASES HOUSE AGAIN.

HAMMOND, IND. (*Special*).—C. C. Kingwill, who successfully managed the Hammond Theatre last season, has secured a three years' lease of the house and has booked a number of excellent attractions for the coming months. He is making a particular effort to secure high-class musical comedies.

JOSEPH AUSTGEN.

TWENTY THOUSAND FOR IMPROVEMENTS

ALBANY, N. Y. (*Special*).—Under the personal supervision of Manager James H. Rhodes the Empire Theatre has undergone extensive alterations and improvements. The interior of the house has been entirely remodeled, refurnished, and redecorated since the closing of the season a few weeks ago, in addition to increasing the seating capacity by over one hundred orchestra chairs. New boxes and new seats have been provided, and a complete new electric system installed, besides numerous other changes which will add greatly to the comfort and convenience of patrons. The Columbia Amusement Company has expended at least $20,000 in improving this theatre, which is one of the most modern and fully equipped in their large circuit of burlesque theatres. The regular season opens Aug. 26 with The Gay Masqueraders.

GEORGE W. HERRICK.

GETTING READY FOR SEASON.

INDIANAPOLIS, IND. (*Special*).—Billy S. Clifford opened the season at the Park Theatre in The Girl, the Man and the Game Aug. 5, playing a half week's engagement, to be followed by Oklahoma Aug. 8-10.

Fred J. Dailey, manager of the Shubert Murat, returned July 25 from a vacation spent in the East, and announced that the regular season of the house will be opened Labor Day with A Modern Eve, the musical comedy now running at the Garrick in Chicago, in which Joseph Santley, a great favorite with last Summer's stock company at the Murat, is making the hit of his career. Although the list is not complete, Mr. Dailey promises many of the best productions of last season, besides the new ones of the coming year.

The popular-price vaudeville season at Keith's, which has been highly successful, still continues. Week July 29 the bill included Fulgora, Mlle. Emerie and company, Manhattan Comedy Four, Emelie Egamar, Valveno and Lamore.

PEARL KIRKWOOD.

NEW MANAGEMENT EXPECTED.

BRIDGEPORT, CONN. (*Special*).—The Park Theatre, which has steadily lost ground since it was acquired and renamed by the Shea Theatres Company two years ago, is rumored to be about to open under the direction of one of the men who formerly managed another local playhouse. Every class of entertainment from burlesque and moving pictures and vaudeville to top-notch attractions has been tried and has failed to get public approval. This is the more remarkable because under the Proctor, Parsons and Jennings, and Smith régimes the house made money.

WILLIAM P. HOPKINS.

INTEREST IN BEAN'S PLAY

SALT LAKE CITY (*Special*).—Utah people are watching with interest for the verdict of New York on the production of O. U. Bean's play, An Aztec Romance, which is soon to be given in that city. This play proved a success here under the title of Coriantor. Music is now being composed for the play by Harold Orlov, one of Utah's most gifted composers.

Work is progressing on the new Orpheum Theatre so rapidly that it is now hoped the building will be ready for opening on Christmas Day.

C. E. JOHNSON.

BESSE DAINTY FEATURED

John A. Himmelein's Associate Players, including Besse Dainty as leading woman, opened in Muncie, Ind., Aug. 5. Among the plays to be given are Lovers' Lane, Rosalind at Red Gate, The Blue Mouse, In the Bishop's Carriage, Romeo and Juliet, Back Among the Old Folks, Oliver Twist, and The Coward.

GOOD BOOKINGS FOR GREEN BAY.

GREEN BAY, WIS. (*Special*).—The bookings for the Green Bay Theatre are the best in the history of this house, and include a number of stars. It is predicted that the season to open early in September will be the best in years. The Royal, Comet, and Post picture houses are showing good pictures to big business. The Buffalo Bill-Pawnee Bill Show is booked for Aug. 19.

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OPENING DATES IN CINCINNATI.

The announcement of the opening dates of a number of the playhouses in Cincinnati, O., is evidence that the Summer resorts are soon to give way to indoor amusement. People's Theatre has been remodeled and its doors will be opened Aug. 11. Lyman H. Howe begins a preliminary season with his motion pictures at the Lyric the same date. The Standard opens Aug. 18, and one week later the Walnut Theatre begins the season with The Traveling Salesman. The Grand announces Sept. 1 as the opening date. One of the changes this year will be the return to vaudeville at the Orpheum Theatre. Colonel I. M. Martin has arranged to book the Pantages attractions and will give the theatre every opportunity to show what can be done in the way of popular vaudeville at 25 and 50 cents.

The Summer orchestra under Conductor Spargur continues to attract at the Zoo; Chester and Coney both offer feature attractions; B. F. Keith's is still doing well with cabaret vaudeville, the Grand with pictures and five vaudeville acts, and the Lyric with motion views only, are closing a very fair Summer season.

ROAD NOTES.

Manager Tom Ronan, of the Powers and Empress theatres, Alton, Ill., has bought two new signs to be placed on the Empress Theatre. The interior of the building is to be redecorated before the opening on Labor Day.

Howard Fogg, manager of the El Paso and the Crawford theatres, El Paso, Texas, has booked a fine line of attractions for the coming season, among which are the following: David Warfield, Sothern and Marlowe, Olga Nethersole, Ethel Barrymore, Mrs. Fiske, Eddie Foy, Fritzi Scheff, Grace George and others. The El Paso Theatre played to such excellent business last year that the house has become popular with traveling companies.

Nat Goodwin has been booked for a brief starring engagement at the Belasco Theatre, Los Angeles, Cal. He will play Fagin in Oliver Twist.

Lute Vroman, after spending a month at his home in Syracuse, N. Y., left for Chicago July 30, to become stage director of the Louisiana Lou company.

Sunday, Aug. 18, has been announced as the opening date for Hugo Koch to make his first appearance in The City at the Imperial Theatre, Chicago. Mr. Koch will then enter upon his road tour of forty-six weeks over the Stair and Havlin time.

C. S. Primrose's production of The Thief will open the season at the Jefferson Theatre, Goshen, Ind., Aug. 27.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ALONG THE KENNEBEC (N. E. Tucker): Midland, Ont., 15.
BOOTH, VIRGINIA (R. W. Laithe): Deseronto, Can., 7, Gananoque 8, Prescott 9, Smith's Falls 11, Morrisburg 12, Cornwall 13, Hawkesburg 14, Glen Robertson 15, Rockland 16.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26, 1911—indefinite.
BUNTY PULLS THE STRINGS (Messrs. Shubert and W. A. Brady): New York city Oct. 10—indefinite.
CITY, THE (United Play Co.): Chicago, Ill., 18-24.
CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Sydney, Australia, April 13—indefinite.
COBURN PLAYERS: Cambridge, Mass., 5-7, Hanover, N. H., 9.
COMMON LAW (Co. A; A. H. Woods): Long Branch, N. J., 22.
COUNTISS, CATHRINE (E. L. Price): Portland, Ore., July 14-Aug. 24.
FARNUM, DUSTIN (A. H. Woods): Chicago, Ill., Aug. 17—indefinite.
FINE FEATHERS (H. H. Frazee): Chicago, Ill., Aug. 11—indefinite.
GILMORE, PAUL (Paul Gilmore Co., Inc.): St. Johnsbury, Vt., 7, White River, 8, Randolph 9, Barre 10, Burlington 12, Rutland 14, Granville 15, Bellows Falls 16, Woodstock 17, Port Henry, N. Y., 19, Saranac Lake 20, Lake Placid 21, Maime 22, Messin 23, Kingston, Ont., 24.
GIRL IN THE TAXI (Michael Faraday): London, Eng., Sept. 7—indefinite.
GIRL OF THE UNDERWORLD (Charles Brooke): New Canaan, Conn., 8, Port Jervis, N. Y., 10.
HACKETT, JAMES K.: San Francisco, Cal., July 22—indefinite.
ILLINGTON, MARGARET (Edward J. Bowes): Winnipeg, Man., 5-10, Grand Forks, N. Dak., 12, Crookston, Minn., 13, Fargo, N. Dak., 14, Superior, Wis., 15, Duluth, Minn., 16, 17, Calumet, Mich., 19, Hancock 20, Ishpeming 21, Marquette 22, Sault Ste. Marie, Ont., 23, Sault Ste. Marie, Mich., 24.
JUST LIKE JOHN (William A. Brady): New York city Aug. 12—indefinite.
MASTER OF THE HOUSE (Shuberts): Asbury Park, N. J., 21, New York city 22—indefinite.
MILLION, THE (Henry W. Savage): Springfield, Mass., 15-17, Boston 19—indefinite.
OFFICER 666 (Cohan and Harris): New York city Aug. 12—indefinite.
OFFICER 666 (Cohan and Harris): Chicago, Ill., March 3—indefinite.
OFFICER 666 (Cohan and Harris): Des Moines, Ia., 25-31.
PENALTY, THE: Detroit, Mich., 11-17.
PHILLIPS, ALBERT, AND LEILA SHAW: Chicago, Ill., 11-24.
PUTTING IT OVER (Frank Hatch): Chicago, Ill., Aug. 1—indefinite.
READY MONEY (Wm. A. Brady and H. H. Frazee): London, Eng., Aug. 12—indefinite.
READY MONEY (H. H. Frazee): Long Branch, N. J., 16, 17, New York city 19—indefinite.
REBECCA OF SUNNYBROOK FARM (Jos. Brooks): London, Eng., Sept. 2—indefinite.
ROBSON, MAY (L. S. Sire): St. John, Can., 5-10.
ROSARY (Southern; Rowland and Clifford): W. Baden, Ind., 25, Henderson, Ky., 26, Uniontown 27.
ROYAL SLAVE (George H. Bubb): St. Louis, Mich., 16.
SHEA, THOMAS E. (A. H. Woods): Detroit, Mich., 18-24.
SHEPHERD OF THE HILLS (Gaskill and MacVitty): Chicago, Ill., 11-17.
THELMA (Smith and Sherman's): Ontonagon, Mich., 7, Norway 8, Hermansville 9, Gladstone 10.
UNCLE TOM'S CABIN (Wm. Kibble): Chicago, Ill., July 28-10.
UNCLE TOM'S CABIN (Robinson Brothers): North Woodstock, N. H., 7.
UNCLE TOM'S CABIN (Terry's): Aplington, Ia., 7, Williams 8, Manson 9, Pomeroy 10.
VOLUNTEER PARSON (J. R. Grainger): Washington, D. C., 19-24.
WESTERN GIRL (J. M. Cole): Rosendale, N. Y., 7.
WHITE SLAVE (Robert Campbell, mgr.): Huntingdon, Pa., 8, Altoona 9, Johnstown 10, Pittsburgh 12-17.
WILLIAMS, ESTHA (Arthur T. Alston): Pittsburgh, Pa., 19-24.

TRAVELING STOCK COMPANIES.

BAILEY-LOCKWOOD: Independence, Kan., 5-11, Chanute 12-18, Iola 19-25.
BAIRD, GRACE: Hot Springs, Ark., 5-24.
BELGARDE, SADIE (Leslie E. Smith): Kingston, N. Y., 5-10.
BESSEY, JACK: McAlester, Okla., 5-10.
CHASE-LISTER (Glenn F. Chase): Atlantic, Ia., 3-10.
CORNELL-PRICE PLAYERS (W. E. Cornell): Alpena, Mich., 3-10, East Jordan 12-17, Charlevoix 19-24.
DE ROAME, TRUMAN (Wylder Walters): Brady, Tex., 5-10, Abilene 12-24.
DYMONT (A. M. Diamond): Manistee, Mich., 7-12.
FRANK, JOHN E., PLAYERS (Clarence Auskings): Corsicana, Tex., 5-10, Waxahachie 12-17, Cleburne 18-24.
GINNIVAN, FRANK: Payne, O., 5-10.
GRAHAM, OSCAR: Iola, Kan., 4-10, Atchison 11-17.
GORDINIER BROTHERS: Industry, Ill., 5-10.
HAYES, LUCY M., ASSOCIATE PLAYERS: Parsons, Kan., 5-10, Cherryvale 12-17.
KEYES (Chester A. Keyes): Nevada, Mo., 5-10, Fort Scott, Kan., 12-17, Springfield, Mo., 19-24.
KING, LEO H.: Mexico, Mo., 19-24.
LA PORTE, MAE (Joe McEnroe): Wooster, O., 5-10, Washington Court House 12-17, Chillicothe 19-24.
MAHER, PHIL: Clayton, N. Y., 5-10.
REYNOLDS AND ROSS PLAYERS (Billy Ross): Brookfield, Mo., 5-10.
SPENCE THEATRE (Harry Sohns): Lawrence, Kan., July 29-Aug. 10.
ST. CLAIRE, WINIFRED (E. D. Sipe): Decatur, Ill., 3-10.

OPERA AND MUSICAL COMEDY.

ADOLPHUS (Strum and Workman): Los Angeles, Cal., April 8—indefinite.
BOSTON COMEDY (H. Price Webber): Richmond, Me.—indefinite.
CARLE, RICHARD, AND HATTIE WILLIAMS (Chas. Frohman): New York city Aug. 5—indefinite.
CLIFFORD, BILLY (Stair and Havlin): Indianapolis, Ind., 5-10.
COUNT OF LUXEMBOURG (Klaw and Erlanger): Atlantic City, N. J., 19-24.
FISCHER'S FOLLIES (Messrs. Fischer and James): Los Angeles, Cal., March 17—indefinite.
GEM MUSICAL STOCK (Chas. W. Ware): Peaks Island, Me., June 22—indefinite.
GILBERT AND SULLIVAN OPERA: San Francisco, Cal., July 21-Aug. 17.
GIRL AT THE GATE (Harry Askin): Flint, Mich., 22, Saginaw 23, Port Huron 24.
GORMAN'S MUSICAL COMEDY (J. W. Gorman): Salem, Mass., 5-10.
HANKY-PANKY (Lew Fields): New York city Aug. 5—indefinite.
HARTMAN, FERRIS: Oakland, Cal., June 28—indefinite.
HEART BREAKERS (Mort H. Singer): Kansas City, Mo., 17-24.
KOLB AND DILL (George Mooser): Los Angeles, Cal., June 9—indefinite.
LEAN CECIL, AND FLORENCE HOLBROOK (Joseph M. Gaites): Chicago, Ill., Aug. 12—indefinite.
LEWIS, DAVE (Rowland and Clifford): Des Moines, Ia., 22-24.
LINCOLN PARK OPERA (J. W. Gorman): Fall River, Mass.—indefinite.
MANHATTAN OPERA (Geo. Lyding): Elmira, N. Y., May 27—indefinite.
MERRY WIDOW REMARRIED (Max F. Kenhauer): Chicago, Ill., Aug. 4—indefinite.
MODERN EVE (Mort Singer): Chicago, Ill., April 21—indefinite.
POLLARD JUVENILE OPERA (E. F. Chester): Honolulu, Hawaii, July 20-Aug. 12, Seattle, Wash., 24-Sept. 5.
PRINCE OF TO-NIGHT (Le Comte and Fiesher): Michigan City, Ind., 10.
RED ROSE (John C. Fisher): Halifax, N. S., 5-10, New Glasgow 12, Amherst 13, Moncton, N. B., 14, St. John 15-17, Portland, Me., 19, 20, Sherbrooke, Can., 21, Quebec 22-24.
RING, JULIE (J. P. Goring and Co., Inc.): Saratoga, N. Y., 7, Granville 8, Port Henry 9, Rutland, Vt., 10, Bellows Falls 12, Keene, N. H., 13, Claremont 14, Randolph, Vt., 15, Barre 16, Burlington 17, Plattsburg, N. Y., 19, St. Albans, Vt., 20, Newport 21, St. Johnsburg 22, Portland, Me., 23, 24.
ROBIN HOOD (Daniel V. Arthur): Atlantic City, N. J., 5-10, New York city 12—indefinite.
ROSE MAID (Werba and Luescher): New York city April 22—indefinite.
SCHEFF, FRITZI (Messrs. Shubert): New York city Aug. 15—indefinite.
SPRING MAID (Southern; Werba and Luescher): Atlantic City, N. J., 12-17, Long Branch 19, Asbury Park 20, Vineland 21, Bridgeton 22, Allentown, Pa., 23, Lancaster 24.
SPRING MAID (Western; Werba and Luescher): Manistee, Mich., 7, Battle Creek 8, Sandusky 9.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): New York city April 11—indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city July 22—indefinite.

MINSTRELS.

BIG CITY (John W. Vogel's): Xenia, O., 7, Jamestown 8, Washington Court House 9, Sabina 10, Wilmington 12, Circleville 13, Chillicothe 14, Portsmouth 15, Ironton 16, Huntington, W. Va., 17.
BRYANT'S (Geo. W. Englebreth): Evansville, Ind., 14.
FIELD'S, AL. G.: Dubois, Pa., 7, Salamanca, N. Y., 8, Geneva 9, Oswego 10, Watertown 12, Utica 13, Rome 14, Syracuse 15, Rochester 16, 17, Erie, Pa., 19, Youngstown, O., 20, Warren 21, Akron 22, Columbus 23.

BURLESQUE.

BEEF TRUST (Billy Watson): Chicago, Ill., 3-10, Milwaukee, Wis., 11-17, Minneapolis, Minn., 18-24.
CHERRY BLOSSOMS: Paterson, N. J., 10-13.
DREAMLANDS: New York city 19-24.
FOLLIES OF THE DAY (Barney Gerard): Altoona, Pa., 15, Johnstown 16, Cincinnati, O., 18-24.
GIRLS FROM RENO (James Madison): Cleveland, O., 19-24.
GOLDEN CROOKS: New York city 12-17.
MOULIN ROUGE: Paterson, N. J., 14-16.
ORIENTALS: St. Louis, Mo., 11-17, Cincinnati, O., 18-24.
TROCADERO (Chas. H. Waldron): Chicago, Ill., 4-17.
WATSON'S (Dan Guggenheim): Chicago, Ill., 3-10.
WELCH'S (Jacob Lieberman): Fall River, Mass., 7-9.

CIRCUSES.

BARNES, AL.: Yorkton, Sask., Can., 7, Russell, Man., 8, Gladstone 9, Portage la Prairie 10.
BARNUM AND BAILEY: Great Falls, Mont., 7, Helena 8, Butte 9, Missoula 10, Spokane, Wash., 12.
BUFFALO BILL AND PAWNEE BILL: Superior, Wis., 7, Duluth, Minn., 8, Ashland, Wis., 9, Ironwood, Mich., 10 Iron Mountain 12 Hancock 13, Calumet 14, Ishpeming 15, Escanaba 16, Menominee 17.
FERARI, COL. FRANCIS: Amherst, Can., 5-10.
GOLLMAR BROS.: New London, Wis., 7, Antigo 8, Wausau 9, Merrill 10.
HAGENBECK-WALLACE: Webster City, Ia., 7, Boone 8, Jefferson 9, Denison 10.
HONEST BILL'S: Lonejack, Mo., 7, Greenwood 8, Raymore 9, Belton 10.
101 RANCH WILD WEST (Miller Bros. and Arlington): Monroe, Wis., 7, Darlington 8 Platteville 9, Lancaster 10, Aurora, Ill., 13.
RINGLING BROTHERS: Norfolk, Neb., 7, Lincoln 8, Omaha 9, Atlantic, Ia., 10, Des Moines 12.
ROBBINS'S, FRANK A.: Lowell, Mich., 7, SELLS-FLOTO: Calgary, Can., 6, 7, Red Deer 8, Wetaskiwin 9, Edmonton 10.
YOUNG BUFFALO AND COL. CUMMINS: Sharon, Pa., 7, Warren, O., 8, Elyria 9, Norwalk 10, Bellevue 12.

BANDS.

BALLMANN'S: Bismarck Garden, Chicago, Ill.—indefinite.
BANDA ROMA: Sans Souci, Chicago, Ill.—indefinite.
CREATORE (H. S. Bastwick): Delmar Garden, St. Louis, Mo., July 14-Aug. 9.
DON PHILIPPINI: Riverview Park, Louisville, Ky.—indefinite.
D'URBANO: Riverview, Detroit, Mich.—indefinite.
HAND'S: Forest Park, Chicago, Ill.—indefinite.
KRYL: White City, Chicago, Ill.—indefinite.
NATIELLA: Fontaine Ferry, Louisville, Ky.—indefinite.
PASSERI: Washington Park, Gloucester, N. J.—indefinite.
PRYOR, ARTHUR: Riverview Exposition, Chicago, Ill., June 23—indefinite.
RUSSIAN SYMPHONY (Modest Altschuler): Willow Grove, Philadelphia, Pa., 4-17.
SOLLER, MME.: Woodside, Philadelphia, Pa.—indefinite.
THOMAS, THEODORE (Frederick Stock, conductor): Ravinia, Chicago, Ill., July 12—indefinite.
TOMMASINO, ALFREDO: Point Breeze, Philadelphia, Pa.—indefinite.

MOTION PICTURES.

BERNHARDT, SARAH, AND MADAME REJANE: Chicago, Ill.—indefinite.
CARNEGIE ALASKA-SIBERIA EXPEDITION (Co. A; P. P. Craft): Chicago, Ill.—indefinite.
CARNEGIE ALASKA-SIBERIA EXPEDITION (Co. B; P. P. Craft): Pittsburgh, Pa.—indefinite.
HOWE, LYMAN H., TRAVEL FESTIVAL: Chicago, Ill., May 27—indefinite.
KINEMACOLOR DURBAR: Boston, Mass.—indefinite.
KINEMACOLOR DURBAR: Chicago, Ill.—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: New York city April 15—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: Boston, Mass., May 13—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: Chicago, Ill.—indefinite.

MISCELLANEOUS.

EILER SHOW (W. A. Eiler): Burlington, Wis., 7, Grayslake, Ill., 9.
MONARCH GREATER SHOWS: Canandaigua, N. Y., 5-10, Conneaut, O., 12-17, Cayuga Falls 19-24.
NORWOOD HYPNOTISTS: Melbourne, Australia, 5-31, Adelaide Sept. 2-28.
PARKER'S SHOW: Toledo, O., 19-24.
RAYMOND THE GREAT (Maurice F. Raymond): San Francisco, Cal., Aug. 10 indefinite.
ROUCLERE, HARRY AND MILDRED: Annapolis, Can., 6, 7, Bridgetown 8, 9 Wolfville 11, 12, Kentville 13, 14, Middletown 15 Bridgewater 16 17, Liverpool 19, 20, Lunenburg 21, 22, Chester 23, 24.

Stock Scenic Artist

AT LIBERTY

MAURICE TUTTLE—With Jessie Bonstelle Co., Garrick Theatre, Detroit, until Aug. 17

CUES.

The fatherly Fuy is said to be writing a vaudeville sketch for all his little boys and girls. Eddie was delighted with the reception accorded to him and the children at the all-star performance of The Rose Maid, and he wants to gather them all about him in vaudeville when his tour in Over the River is completed.

Rehearsals for A. G. Delamater's production of Freckles began last week under direction of Neil Twomey, who dramatized the novel. The Eastern company will open in Washington, D. C., Aug. 26, and, according to Mr. Delamater, will play all of the principal cities of the earth.

The reopening of the Casino has again been postponed, this time from Aug. 19 to a day later, when The Merry Countess is announced.

The Coburn Players presented on the campus of Columbia University last week the repertoire given in last week's Mirror, in which their opening performance in The Taming of the Shrew on Monday was reviewed. The other plays were: Tuesday, Twelfth Night; Wednesday, Electra; Thursday, The Canterbury Pilgrims; Friday, Macbeth; Saturday matinee, As You Like It; Saturday evening, The Merchant of Venice. The Frank McIntee Players presented three Shakespearean revivals last week on the campus of the New York University.

Lewis Waller will sail from England on Aug. 15 to begin his season at Daly's Theatre in September.

The reopening of the Thirty-ninth Street Theatre with The Master of the House has been deferred from Aug. 19 to Aug. 22. The play will be presented at Asbury Park, N. J., on Aug. 21.

The Gaiety Theatre will reopen for the season next Monday, Officer 666 being again the attraction.

C. Morton Horne has joined The Charity Girl in Chicago to play the juvenile role.

The application of Mrs. George H. Primrose for alimony and counsel fees, pending trial of her suit for divorce from her husband, the veteran minstrel, was denied last week by Justice Tompkins at White Plains, N. Y.

DeWitt C. Jennings and Beatrice Craven have been engaged for The Ne'er Do Well.

Tickets for Shubert and Brady theatres are to be placed on sale at the Hudson Terminal.

Arnold Daly has signed to appear for two years under management of H. H. Frazee. His first play will be The Wedding Journey, by John T. McIntyre, a new dramatist, followed by The Deluge, by Herman Bergen, and Lorenzo the Magnificent, by Benelli. Mr. Daly has also an English one-act play, Fancy Free, which may be seen in conjunction with one of the foregoing.

Mary Garden writes from Paris that she will appear there in September and return to this country in November for the opera season.

SEALED PROPOSALS, ENDORSED

"BIDS for Lease of the Temporary Convention Hall, Broad Street and Allegheny Avenue," addressed to the undersigned, will be received at the Mayor's Office, Room 202, City Hall, Philadelphia, until **12 o'clock noon, on Tuesday, August 20, 1912,** at which time all Proposals will be opened and scheduled.

This is the building recently used for the Saengerfest. It occupies a lot 365 x 400 feet, facing and opening on three streets, and opening on the fourth side on a driveway. It has a seating capacity of about 19,000 (6,000 on platform, 13,000 in auditorium). Acoustics are perfect. Transit facilities are ample.

No bid will be considered unless accompanied by certified check drawn to the order of the Mayor in the sum of Five Hundred Dollars ($500) as a guarantee that the successful bidder will enter into a lease for the price named in his proposal, with surety to be approved by the Department of Law.

Specifications and blank forms upon which bids must be made will be furnished upon application to the Mayor's Office, Room 202, City Hall.

The Mayor reserves to himself the right to reject any or all bids as he may deem best for the interests of the city.

RUDOLPH BLANKENBURG,
Mayor of Philadelphia.

MODELS!

Exceptionally attractive young ladies as showroom models, wanted by high class wholesale costume house. Must be usual average height, 38 to 39 bust. Highest salary and long season assured to the right party. **JULIUS STEIN CO., 303 5th Ave., N. Y.**

Playwrights' Bureau of Analysis and Direction.
No. 341 Lexington Ave., New York City.
Analyses, Criticisms and Reports upon Plays, with directions how to place them. Send for circular letter.

MOTION PICTURES

"SPECTATOR'S" COMMENTS

THE Spectator quite agrees with Blanche Walsh in protesting against seeing herself appear as if bowing to the spectators at the conclusion of the feature film, Resurrection, in which she has made her motion picture debut. In her interview on page 5 she speaks as the true artist whose soul rises up in horror at any shattering of the illusion of reality which the motion picture is so remarkably capable of conveying. For four years The Spectator has been protesting in the same vein against acts of ignorant vandalism of this kind—the cheap, claptrap of the commercial spirit that fails to comprehend the sublime possibilities of the new art. It is refreshing indeed to find Miss Walsh on her first experience with the films voicing similar sentiments.

* * * *

The crux of the matter lies in the illusion of reality which, as stated above, the motion picture is so capable of conveying. The stage, with all its artificial aids, is incapable of even approximating a complete illusion. The proscenium arch, the unnatural lights, the imitation settings, and the machinery of the whole operation, which it is impossible altogether to conceal, constantly remind us that we are looking at acting and hearing make-believe words. A great artist like Blanche Walsh may make us forget for a moment, but it is only for a moment; in the end we realize again that the people in front of us are only mimics, and hence we see no incongruity when they walk to the footlights and bow their acknowledgments to applause.

* * * *

But with the motion picture—the really well done picture—the effect is entirely different. If the story, the natural and interior settings, the directing and the playing have been done with proper regard for an illusion of reality we can easily believe that we are looking at a record of an actual happening. Indeed it is quite conceivable that the production can be so well done that we cannot tell from what we see on the screen whether it is real or not. The fact that it is only a reflection on white screen from a series of photographs on transparent film, reeled off in a magic lantern, and the further fact that we know all this to be so—can even hear the projecting machine work—does not in any degree rob us of the illusion that we are looking at reality. The reason for this is simplicity itself. It is not pretended to us that we are looking at the real, but at a photographic record of the real. This is so plausible to our sense of reason that we accept it without question. Hence it is, as The Spectator has so often argued, that the motion picture is infinitely more capable of conveying the illusion of reality than the stage can ever be.

* * * *

In the face of this wonderful quality of the motion picture, by which it is capable of actually fascinating spectators, we formerly saw all producers and players adhering to stage methods both in story and acting. Some of them do it to this day, and very few are substantially free of it. We are constantly noticing in motion pictures little tricks of action or business that indicate the actors, or that tell us more plainly than words that the players know they are acting. Most frequently obvious playing to the camera informs us that the scene is not real, and every time one of these betraying things occurs in a picture it necessarily breaks the illusion for the moment, and by that much weakens the effect of the picture story. No wonder, therefore, that Blanche Walsh was shocked when she saw herself walk down to the front in the film and bow to an imaginary audience! She experienced the same shock that countless other persons of artistic feelings have undergone when they have seen other images on the screen do the same or similar things. Probably also she felt a bit ashamed at the presumption of the action—this thing of assuming in advance that spectators would applaud. The absurdity is most apparent when in a picture exhibition the bows and smiles of the image are greeted by dead silence. The Spectator hopes that Miss Walsh has followed the dictates of her artistic soul and has insisted on the elimination of the offensive tag to the film.

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A great deal has been written from time to time in this and other papers about the reasons why the average of motion pictures produced in America

THOMAS INCE
Director of "101 Bison" Film Productions

has so steadily advanced, while the standard in other countries, with one or two exceptions, has been at a standstill. In giving these reasons, credit has been accorded to the manufacturers, the picture story writers, the critics, the directors, and the players. Even the exhibitors have been recognized as exerting powerful influence, but little has been said in acknowledgment of the most potent force of all—the spectators. While it is true that the improved quality of films has attracted a higher class of patronage, it is equally true that this higher class patronage has responded by encouraging and even demanding the best makes of films.

* * * *

It is the "picture fan" who speaks the first, last, and final word in the success of any make of films, and it is this "picture fan" who is ordinarily overlooked by some producers, who think they have gone far enough when they appeal to the exhibitors. The exhibitor is only an intermediary in the matter. He is eager to exhibit the pictures that his public wants, but he is not always able to discover just what they want. It is only when the "picture fan" goes to him personally and tells him his likes and dislikes that he is able to get a correct line on popular approval. Otherwise he is left to his own preferences or the doubtful expedient of judging by the volume of laughter or applause, which is an unsafe barometer when the "silent drama" is concerned.

* * * *

Therefore, cultivate and try to please the "picture fan," is the advice The Spectator would give to every producer. One "fan" making a vigorous demand of an exhibitor will do more to make that exhibitor realize the worth of any motion picture than can be accomplished in any other way. The "fan" is enthusiastic and his or her opinions are fixed and compelling. He knows why certain pictures are better than other pictures, and he knows how to tell what he thinks. In most cases he is a reader of THE MIRROR and knows all the players by name. Hence the exhibitor listens to him and insists on being supplied with the particular pictures this "fan" wants. Eventually the exchange complies with the demand and a succession of such compliances necessitates another copy regularly of that specified make of pictures. Thus has the influence of the obscure and distant "picture fan" reached the producer and rewarded him for his good work.

* * * *

It is this sort of disinterested influence of the enthusiastic "picture fan" that has forced the producers to keep on improving their product. The "fans" have forced the exhibitors, the exhibitors have forced the exchanges, the exchanges have forced or rewarded (as the case may be) the producers, and the result has been better pictures, pleasing a better and larger public, with financial profit for everybody concerned, except the "fan," who has been happy and satisfied with the mere knowledge that he has seen progress accomplished, little realizing the great part he himself has performed in bringing it about. And so The Spectator says: All hail to the "fan"! More power to his "kick" and his "boost"!

* * * *

The "picture fan," male and female, is representative of the public. The "fan's" verdict is the public verdict put into words, and that is why the "fan" is so valuable, and should be heeded and encouraged. The "fan" gets no money for advertising and can't be bribed, cajoled or cheated. He can, however, do a whole lot more than he is doing in the way of making his desires felt. Not every "fan" thinks it worth while to talk to the manager or the usher. Other "fans" have been told by the manager or usher that the theatre is helpless and cannot get the particular pictures asked for. Let no "fan" be put off by any such excuse. Any exhibitor who makes his demands strong enough and will pay the price can get the pictures he wants within the limits of the group of film brands embodied in his service. This, then, is the "fan's" opportunity to further the good work of forcing continued improvement in motion picture production. Let every "fan" make repeated and constant demands on the manager of the house he patronizes that inferior makes of films be discarded and good ones put on exhibition. Let him refuse to take "no" for an answer, and in the end results will reward his efforts. Here's The Spectator's hat off to the "picture fans" of America!

THE SPECTATOR.

NEWSPAPER OFFICE FILMED.

The following is a story from the Brooklyn *Daily Eagle* of July 24:

"Yesterday afternoon the news room of the *Eagle* was invaded by a moving picture concern, which was anxious to catch the bustle and confusion of a large metropolitan newspaper as part of a photoplay they are about to produce. As it is a

KENNETH CASEY
Boy Actor With the Vitagraph Players

known fact among newspaper men that this office is one of the best equipped in the city, the motion picture concern asked permission to take a film of the office at the time of its greatest activity, just before the *Eagle* went to press yesterday afternoon.

"The negative taken is to be part of a film called The Blood Stain, and is to portray the adventures of a young reporter working on a murder mystery. The scene in the *Eagle* news room showed the climax of the photoplay, as the young reporter rushed into the office with the last thread of evidence necessary to write a great story. Apart from the presence of one professional actor, the members of the regular news staff of the *Eagle* were taken in the midst of their work.

"It is believed that this is the first time that a newspaper office has been taken in actual operation."

NEW "ANIMATED WEEKLY."

The new "Animated Weekly" of the Universal Company is covering the globe with its pictures of topical and news subjects, as can be seen from the following list of features: The youngest aviatrice qualifying in Chicago; U. S. Army manoeuvres at Sparta, Wis.; Chinese funeral in San Francisco; fattest baby in the world; King George and Queen Mary at the Henley regatta; the London fire brigade, etc.

"SMILING JOE" IN PICTURES.

"Smiling Joe" is the crippled boy who has been given so much publicity by the New York newspapers and who was responsible for the raising of $250,000 for the Sea Breeze Hospital at Coney Island, New York. He appears with a youngster known as the "Thanhouser kidlet" in the Thanhouser release of Aug. 11, Her Big Sister.

THE NATIONAL CONVENTION.

President Neff Meeting with Great Success in Promoting a Large Attendance.

M. A. Neff, president of the Motion Picture Exhibitors' League of Ohio, and also president of the national organization, is meeting with exceptional success in promoting the coming national convention in Chicago.

He asks THE MIRROR to advise exhibitors that

THE THANHOUSER "KIDLET" AND "SMILING JOE"
Who Appear in the Thanhouser Release of Aug. 11, "Her Big Sister"

"every exhibitor in the United States and elsewhere, whether he is a member of our organization or not, is invited to attend the Chicago convention, which will be held at La Salle Hotel, beginning Aug. 13. Every manufacturer or dealer in any article connected with our line of business is invited to be present at Chicago, and, while only members of the League will be admitted to the executive sessions, however, there will be ample time and opportunity for all branches of the industry to get together."

The State of Louisiana was organized July 28 at a meeting held at Shreveport, La. E. V. Richards, Jr., was elected State president. Louisiana

ANNA LEHR
Member of the Majestic Stock Company

will send delegates to the Chicago convention. Mr. Richards is a firm believer in organization and is an active business man. He is manager of the Saenger and Palace theatres in Shreveport, La. Mr. Neff could not spare the time to go to Shreveport, but has done much correspondence with Mr. Richards for some time, and they arranged to bring Louisiana into the League. Mr. Richards deserves great credit for his activity and efficient work in organizing. Other exhibitors in Louisiana are arranging to come into the League and co-operate with Mr. Richards.

Warren Clay Scott, of Harriman, Tenn., manager of the Edisonia Theatre, is actively organizing Tennessee, and a meeting will be held probably at Nashville, Tenn., where an organization will be perfected and a delegation sent to Chicago. Mr. Neff has also secured the co-operation of E. T. Peter, of Dallas, Texas, and is now in communication with the following gentlemen: J. C. Penn, McKinney, Texas; J. H. Snively, Paris, Texas; R. A. Healy, Fort Worth, Texas; Dalton Brothers, Fort Worth, Texas; J. J. Hegman, Temple, Texas; Besserer and Marshall, Austin, Texas; W. L. Terry, Waco, Texas; Mr. Lytle, San Antonio, Texas; J. C. Clemons, Beaumont, Texas; H. C. Stearns, Port Arthur, Texas; William Ciobig, Houston, Texas; G. K. Jorgensen, Galveston, Texas.

Texas will be added to the list in the near future. Mr. Neff is also in correspondence with several other States which he expects to organize before the convention meets.

As stated last week in THE MIRROR, a large delegation from New York and vicinity will attend.

FEATURE SUBJECTS FOR SAVOY.

The Savoy Theatre, after showing first-run Licensed pictures and changing to Independent service, has again changed, this time to Independent

SCENE FROM "THE LITTLE SHERIFF"
A Splendid Essanay Western Drama Released Aug. 10

SCENE FROM "TAKING A CHANCE"
A Victor Release of Aug. 2, With Florence Lawrence and Owen Moore in the Foreground

EDWARD WARREN
Director for the Solax Company

features such as Nat Goodwin's Oliver Twist, Blanche Walsh in Resurrection, Sarah Bernhardt in Camille, and similar productions.

DINNER OF PHOTO-PLAY STUDENTS.

Epes W. Sargent and The Spectator of THE MIRROR have undertaken the task of preparing for a dinner of students of the motion picture drama. It is hoped to have the attendance of all sincere workers in the new field of art who may be available, including directors, editors, and writers. It is planned to have the affair take place in September.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"Vons," New York city: Dorothy Gibson is still with the Eclair company, but is taking a rest at present. The last film in which she appeared was Saved from the *Titanic*.

"Miss M. T.," of New York, writes in praise of the interview last week with Florence Lawrence and of the charming little lady herself. She declares: "Believe me, that Florence Lawrence is without doubt the greatest emotional actress in motion pictures."

Miss O. Meury, of Brooklyn, writes so pleasantly and asks her questions in such an interesting way that we are minded to quote her in full:

> Have you ever observed certain little affectations, peculiarities, etc., which almost always mark the work of some of the players? Just for the fun of the thing, see if you or the readers of the Motion Picture Department can give the correct answers to the following. These remarks are not by an means intended as condemnation of the playing of those referred to, for, with the possible exception of one of them, they are among the best:
>
> 1. It is amusing to watch a Vitagraph actor whose head seems somewhat "wobbly," whose shoulders are in great danger of being dislocated, and whose very manner of removing a glove is food for laughter. Do you recognize the picture?
>
> 2. For the sake of convenience we have nicknamed some of the Biograph people, endeavoring to give them appropriate names. Can you guess who is meant by the "Chorus Man"?
>
> 3. What Edison actor—good actor—possesses certain mannerisms which are sufficient evidence of his having been a matinee idol?
>
> 4. I am willing to place a bet that an Edison player is an Englishman. One guess.
>
> 5. Be he rich man, poor man, beggar man, thief, an Essanay actor is always (unless wearing a wig) so nicely combed that my hands fairly itch to rumple his hair for him. Surely, this is easy!

Can any reader pick out these players? The Spectator thinks he can.

"M. D. G.," Scranton, Pa.: The girl who was so "splendid" and looked so "pretty in her plain little suit" in Von Weber's Last Waltz (Edison) is Bessie Learn, and she is still with the Edison players, appearing regularly. We are not informed if she ever appeared in Scranton with Annie Russell. "M. D. G." states that Edison films are her favorites, although she is also "very fond" of Vitagraph's.

"E. V.," Washington, D. C.: Earle Williams is still a member of the Vitagraph stock and appeared recently in the following pictures: The Church Across the Way, The Light That Failed, and The Transition.

"C. V. R.," of Jacksonville, Fla., thinks the "honorable Spec's" work has been fine in helping eliminate the class of musicians who "insist on playing music wholly different from the story on the screen." Questions: (1) The wife in The Return of Peter Marr (Essanay) was Martha Russell; (2) The girl spy in A Nation's Peril (Pathe) was Octavia Handworth.

"M.," Taunton, Mass.: The part of the brother in A Man for the Making (Edison) was played by Willis Secord. (2) We have no record of his appearing in The Deep Purple. (3) Brinsley Shaw played the father and husband in Broncho Billy's Gratitude (Essanay).

"A Subscriber" wants to know the names of the Lubin and Pathe baseball clubs, and here they are:

Lubin: Billy Hallman, captain, manager, and catcher; John Kennan, catcher; George Gill, pitcher; George Stelfield, pitcher; Ira Lowry, first base; Ed. Mulvihill, second base; Harry May, shortstop; Charles May, third base; John Defony, left field; Stanley Lowry, center field; Al. Hawley, right field; Fred Thum, utility outfielder; Jack Kohler and Allen, utility infielders; Jack McDonald, trainer; Mr. White, scorer; Ed Kennan, umpire.

Pathe: Sanger, pitcher; Kaemmerlein, catcher; Ford, second base; Wright, shortstop; Kohl, first base; Fischer, third base; Miller, left field; Whitie, right field; L. Miller, center field; Taylor and Larkin, utility men.

"R. A. G.," of New Orleans, passes opinions freely on various pictures, commencing with The Girl Strikers (Kalem), which was made in his city. He says:

> There really was not much to the play and I thought the plot was very poor. The interior scenes were laid in a tobacco factory, and it was that product and not cotton which was on the table. You had mentioned it as being the latter product in your review. Others which I have seen, and which are nothing worth while speaking of, are Biograph's The New Baby, which was, I thought, rather vulgar, and cannot see how the Board of Censorship could let it be exhibited or how the company could pay for such a scenario; Lubin's A Windy Day, a crazy comedy; Essanay's Western Hearts, which was very well acted, especially so by G. M. Anderson and Vedah Bertram, but the story of which might be described as rather vague, it being impossible to get any good idea of the plot, if there was any. On the other hand, I cannot praise too highly the works of Selig, Vitagraph, or Edison, and Biograph's A Temporary Truce, Man's Lust for Gold, and A Beast at Bay. About their players, though, I must say that I dislike their using paints, etc., in their make-up, and I think that they could, like the others, do as well and look better without all of that.

"H. E. J.," San Francisco: Your friend is right; it was Charles E. Bennett, not Clarence, who took the part of the sheriff in The Triumph of Right (Vitagraph).

"C. B. C.," Marblehead, Mass.: The pretty little blonde who played in In Swift Waters and whom you admire so much was Florence Lawrence.

"L. E. R.," who thinks that The Spectator is "C," the reviewer, but who is mistaken, writes to praise the work of the waif in The School Teacher and the Waif (Biograph)." "L. E. R." also thinks the Biograph director deserves a paragraph to himself, for "I do not think he has an equal in his line." THE MIRROR also comes in for "L. E. R.'s" commendation.

DRAMATIC MIRROR NEXT WEEK

Will contain a largely increased

MOTION PICTURE SECTION

Devoted chiefly to the Chicago Convention of the Exhibitors' League of America, to be held August 13-17.

Portraits of Leading Exhibitors
Portraits of Big Picture Men
Plans of the Convention

By consulting THE MIRROR, those attending the Convention will be able to recognize "who's who" among many of the prominent persons present.

The **Cover Page** of THE MIRROR next week will be illustrated with a fine portrait of **Florence Turner**, specially posed for the purpose.

APFEL WITH RELIANCE.

Oscar C. Apfel, the well-known stock and motion picture director, has been engaged by the Reliance Company to take charge of the feature production department.

MUSIC FOR "QUEEN ELIZABETH."

Daniel Frohman has engaged Joseph Carl Breil, who wrote the music of The Climax, to compose a musical accompaniment to Queen Elizabeth, in which Sarah Bernhardt will soon appear as a moving picture heroine.

HAL REID "UNIVERSAL EDITOR."

Hal Reid has been placed in charge of the photoplay editing of all Universal Company branches. Working under him are editors for the various branches, who edit the "scripts" for their respective studios. The plan is a novel one and its practical operation is being watched with considerable interest.

EDNA MAY WEICK
Child Actress With the Edison Players

VIEWS OF THE REVIEWER

The difficulty encountered in producing farce or certain kinds of comedy in pictures is only an example of what is experienced in other branches of humorous expression, but, as in all other cases, when it comes down to the picture end the demand is for even greater perfection, since actions on the screen are very telltale things. The spectator has all his forces concentrated on assimilation by only one means, and the artist has only one means of expression, whereas in other forms interest is spread out by the use of more than one medium.

It therefore is necessary in the production of farce in motion pictures to bring it into even more perfect form than in the ordinary drama, as it is more a series of contrived situations than the other—a mechanical process requiring vastly more ingenuity in construction and conception. It is particularly true in picture farce that situations and complications must stand for themselves and be funny in themselves, while no amount of skillful acting can cover this defect, though, on the other hand, a bad director and an inferior set of players have ruined many a clever little farce, either by bad character portrayal or by covering the idea of the farce in causing the spectator to revert to the irrelevant and alleged humorous antics of the players.

The force of the farce is not only in the construction but also in the acting and character portrayal, which is indeed one of its most essential features. Unless the various amusing complications and situations apparently rise out of the characters, the farce becomes, when any attempt on the part of the actors is made to be funny, a mere exploit of buffoonery. The most successful farce actor, in pictures at least, will be found to be the one who expresses the character and the situation which the author has given him in the play. That authors do not always give this opportunity is perhaps one of the chief faults in the funny picture, and why so few are successful. Yet it remains for author, director or actor to find his character consistent with the idea of the farce and to express it. Therein lies whatever humor he may extract from the various incidents as they arise in the progression of the whole, which is far from depending on personality and the "funny-on-purpose" method of most picture comedians.

The attempt to win out by personality alone in this phase of picture acting must always result in failure. Too many funny men of the stage, who depend on mere personality or the wit of their lines, have failed in picture drama on this very account. The demand is not only for good make-up in the comedian, but in a high mastery in the art of expression. In fact, there is demanded of him a greater intelligence and knowledge of his art than the so-called straight actor, where prepossessing personality may at least charm. The picture director, who would do farce, must have at his command players who are able to think for themselves, who may act quickly and spontaneously. He has not the time to go through all the deeper subtleties of farce creation and character with each individual, and even if he did this, the player might still lack the ready response and imagination and spontaneity, which must always be present in the mind of the merrymaker.

Perhaps the most popular comedians, which we have in pictures to-day are John Bunny and Max Linder, both exceptionally intelligent artists. It has been said of both that they win by their exceptional personalities, but did they not know how to use these personalities in an effective, telling manner, their work would count for little in the picture. They both know how to be funny by being natural and by extracting all there is out of an incident. Their fields are essentially different, but they are artists in their respective lines, because their knowledge of their art has taught them that it is doing the incident at hand and not the insertion of their own personality, which brings out the humor or truth contained therein. Irrespective of their personality every move these gentlemen make means something, even when some mistaken director may cause them to be placed in a false position. Mr. Bunny is decidedly more than a funny-looking person, capable of making amusing faces, and throughout the genial smiling Max will be found the polished artist ready with his wit and imagination, which above all he knows how to use.

A GOOD CATCH

One of the Scenes from Melies Stirring Story, "A Romance at Catalina."

Presumedly the motion picture public will continue to be entertained with much slapstick farce, and many good people will continue to comment upon the vulgarity of the picture farce, until producers in general awake to the fact that to produce farce requires far more intelligence in the producing artists than is often needed in the regular drama. As a general thing, this portion of picture production is left to the more ordinary members of the company, as its appeal is considered to be only to the "low brow," but the so-called "high brow" is quite as human as his brother and quite as much in need of his humor. Why farce should always be associated with the commonplace is hard to understand, unless it be the fact that the average producer makes it so common.

Good humor lies close to the hearts of everybody, but good taste in its manipulation is perhaps quite rare. It is interesting to note that when a really good farce does make its entry into the picture field, and is governed by both taste and discretion, that it at once makes a most universal appeal both to the "low brow" and his friend higher up in the plane of understanding. It touches humanity alike, and perhaps there is an encouragement in this for the producer to make farces with more universal appeal. Humor and nature walk very close, and the appeal is general.

It may be argued, on the other hand, that the "low brow" must have his appeal in what he can understand. Yet drama is not so much a matter of education in the way of appreciation by the public, as it is a matter of human appeal. There are many subjects common to all men of distinctly humorous appeal.

In farce, however, more than in any other line, the subject matter is perhaps the first consideration in its general appeal, its possibilities of offense, and the question of taste. It may be that many producers fail in this line because they do not stop to consider the subject matter of the funny picture and its effect on the public at large, since good farce, above all, is governed by taste and discretion, and accordingly needs the best men on any producing staff.

Yet everyone has not the necessary sense of humor, the imagination to see below the surface of things and the power to find the incongruous and thus produce a farce. Indeed such a combination of qualities is not easy to find. Yet it is quite true that if manufacturers of motion picture films would study into the needs of farce production, they would not hesitate to put out the few they do or as a subterfuge or appeal merely to the "low brow." The very fact that there is a demand for good legitimate farce gives promise enough in itself, that when the subject is properly studied, men capable of producing will be found.

To say that there have not been many excellent farces, especially in the later days, would hardly be consistent with the remarks which have gone before. One is reminded of the Essanay, Vitagraph, and some the Biograph productions along this line, as well as an occasional output from other manufacturers. These three companies are mentioned as the three who periodically put out the farce. The Lubin slapstick would hardly come under this head, though there have been a number of good farces from this company.

The Essanay at their best have been able to teach us the deft handling of a situation, the wit with which a complication may be evolved through intricate picture action. Their pictures have been quite a proof in themselves against the prevailing notion that the most successful farce can run approximately only half a reel. In their best farces they have shown most ingeniously how complication begets complication rising out of the story itself and not from some outside influence, the method of most farce builders, who set to work to make the characters do, instead of setting the ball rolling with a clear field for the imagination.

The Vitagraph has given more the comedy and farce evolution from character, and they are undoubtedly the leaders in the field in this kind of farce. They go to the heart of human nature, while our Essanay friends play with wit. The Biograph is fond of the humorous anecdote done in picture form in what they choose to term the farce comedy. Yet they have given a number of excellent character farces and a number where the complications are deft and ingenious. Their intention in many cases seems to be to lift the ordinary slapstick farce to a higher plane. THE REVIEWER.

STUDIO GOSSIP.

THOMAS H. INCE, the director of the big Bison 101 feature releases, and many of the Bison single reel releases comes of a theatrical family. He has another brother, Ralph Ince, a character actor with the Brooklyn company of the Vitagraph, and another brother, John Ince, at present playing the opposite lead to Blanche Walsh in a dramatic vaudeville sketch. Mr. Ince joined the Bison company last November. He has produced all the big Bison two and three releases, and through his work with this company has won the well-deserved reputation of being a talented high-class producer, whose direction is approached by few and exceeded by none. Previous to his Bison engagement he was a director for the Imp Company, taking the main company to Cuba for a series of pictures during the Winter of 1909-1910.

LILLIAN WALKER, of the Vitagraph players, was with Gus Edwards's Blonde Typewriters as ingenue, also with Forrester's production of Little Organ Grinders, a drama, with Maurice Costello. She was also in vaudeville, and played a leading part in The Follies of 1910. Since that time she has been with the Vitagraph Company of America.

JAY HUNT, the popular Vitagraph director who was lately affiliated with Thanhouser company, has left the latter concern to start rehearsals of The Queen of the Follies Bergere, the Western, "Wheel" burlesque show, of which he is part owner. The fact that Mr. Hunt is a burlesque magnet, will come as real news to many of his friends, since it is know that franchises on the burlesque wheels are held by an "inner circle," into which it is hard for the outsider to break. Mr. Hunt's active interest in the show extends, however, only to the producing end. As soon as rehearsals are over and the shsow on its way, he will resume his picture directing, just with what firm is not yet known.

EARLE A. FOXE, last season juvenile leads, with William Hawtrey in Dear Old Billy, has joined the Kalem Company, to play the leads in support of Alice Joyce.

UNIVERSAL-BISON LITIGATION.

Another Attempt to Seize the Bison Plant in New York—Los Angeles Court Favors Universal.

The Baumann and Kessel concern, manufacturers of the Bison and Bison 101 moving pictures, claim to have good reason to suppose themselves in a lawless country, according to the story told by Mr. Kessel last Friday morning. A few weeks ago the Universal forces made a raid on the Bison plant. "Last Wednesday morning, at about 7.45," said Mr. Kessel to a MIRROR representative, "a second attempt was made to take the factory at 251 West Nineteenth Street by force. The raid was headed by P. A. Powers, president of the Universal Company and Mr. Powers was accompanied by nine East Side gangsters. They entered the place just as our employes were starting work for the day, and somebody in the Universal crowd immediately opened fire, presumably for the purpose of intimidating our people. But the night watchman of the plant was also armed, and when he returned the pistol demonstration the band departed with much speed."

Mr. Kessel will make no formal charges in court against the Universal people, as he explains, on account of the fact that the suit which grew out of the former trouble, when the Universal people are said to have raided the Bison plant three weeks ago, has not yet been settled.

Mr. Kessel states that since July 6 no picture made by the Bison Company has been released through the Universal Film Manufacturing Company, and he claims that the latter concern has been exhibiting and releasing pictures with the Bison name that are old films which they had in stock. In order to substantiate his contention, Mr. Kessel exhibited a real Bison picture of the release date of July 30, on which date the Universal Company had an entirely different picture released under the Bison name.

Mr. Kessel further states that the Bison release dates are Tuesday and Friday, whereas the Universal people are releasing so-called Bison pictures on Saturday.

A Universal representative stated to THE MIRROR that the Universal Company is issuing its own Bison brand of films, claiming complete right to do so under the law.

In Los Angeles a recent court decision reported in the Los Angeles papers gave the Universal Company possession of the Bison plant.

IN LUMBER REGIONS.

The Essanay Players Completed a Number of Good Photo Plays in Wisconsin Dells.

The Essanay company, who for several weeks was working in the Wisconsin Dells, are now at Bayfield, Wis., in the heart of the lumber region. A number of splendid productions were secured at the famous Dells that are replete with the wonderful scenery abounding along the banks of the Wisconsin River, including magnificent scenes photographed in both the Upper and Lower Dells. Two of these productions are already booked for early release under the titles of A Romance of the Dells and The End of the Feud. Both are said to be masterpieces of excellent photographic quality and scenic beauty, and feature Martha Russell and Francis X. Bushman in fine roles. The company will remain at Bayfield some weeks, producing pictures portraying the lumber camp region. A number of specially prepared scenarios have been arranged by Producer Wharton for the new location, and his reports of the scenery in which they are working are extravagant in their praise.

BERNHARDT FILM LICENSED.

Under Mr. Frohman's Plan, Also, "Queen Elizabeth" Will Be Toured as Regular Attraction.

An important development of the past week in connection with the issuing and distribution of feature subjects is the licensing by the Patents Company of the Bernhardt picture, Queen Elizabeth, controlled in America by the Famous Players Film Company, of which Daniel Frohman is managing director. With the Bernhardt film licensed, it is now free for exhibition in any theatre taking service licensed by the Patents Company. Following this will come the other productions planned by the Famous Players Company, the first of which is said to be the one in which Henry Dixey will appear as the star.

Another announcement of the same company is interesting as indicating a different policy in handling feature subjects from the State rights plan which was at first inaugurated. The film will be booked over circuits of theatres as regular attractions, and will have its first presentation under this plan at the Powers Theatre, Chicago, Aug. 12. According to Mr. Frohman's plans, the attractions will carry their own orchestras and a full line of printed matter.

Reviews of Licensed Films

Black Sheep (Biograph, July 29).—The scene of the story is at a Southwestern ranch. The players have done their parts well, but the plot is a little bit obscure and the film suffers in consequence. The ranch foreman has a wayward son who is in love with the daughter of the ranch owner. The son incurs the enmity of the Mexican, and when the owner rather reluctantly intrusts the former with a large sum of money the Mexican decides to disgrace the boy. He lures him into a gaming house, where the youth loses all the money, and when he tells his father the latter casts him out. Following this the Mexican enters the house and knocks the foreman unconscious, also stealing some money. The man's son is suspected and the pursuit begins, but his kid brother warns him of his danger and the son tries to escape. He is eventually caught, however, but in the meantime the Mexican, who is pictured in a dying condition from some cause not made clear, is met by the owner's daughter and the kid brother and confesses that he is the guilty party. The girl and the boy take him to the spot where the pursuers have captured the son of the foreman and are about to hang him. The Mexican, as nobody will doubt, lives just long enough to admit to them also that the crime is his, and the wayward son is fondly clasped to the bosom of the girl.

M.

The Peculiar Nature of the White Man's Burden (Selig, July 30).—Not particularly original nor deep, to be sure, but interesting in spite of the familiarity of its atmosphere, is this tale of the Northwest, where the enforcement of law and order depends upon the gallant Mounted Police. Captain Needham receives a dispatch from headquarters, telling him that whiskey is being illegally distributed and ordering him to keep a sharp lookout in his territory. The officers at the post promptly start an investigation, snatch bottles from the hands of uproarious Indians and pursue the men responsible for the distribution of liquor. After first capturing his man and allowing him to escape through a ruse, Captain Needham finds an old log that is being used as a hiding place for the bottles of whiskey. Concealed behind heavy underbrush, he awaits the coming of the distributing agent, who in due time arrives and proceeds to place the bottles in a canvas bag thrown over his horse. Meanwhile Needham has fallen asleep, and the desperado, to prove his doubtful sense of humor, places a bottle in the arms of the prostrate man. The captain awakes to find that his prey has vanished. He follows the trail, that leads to a little wooden house. Breaking in the door, he is attacked and temporarily overpowered by three of the illegal liquor dealers. Then, with an effort that under the circumstances seems more than human, he throws off his captors and in turn leads them captive from the house. There is plenty of action in this photoplay, and the story is well told, although we may wonder how the captain so promptly found the hollow log.

D.

Broncho Billy's Pal (Essanay, July 30).—Except for the notably strong acting of G. M. Anderson and scarcely less worthy performances by other less noted players, Broncho Billy's Pal might not rise above the conventional. As it is, the film has distinct power and plenty of human interest. The story is concisely told with essential points vividly emphasized. Its foundation is heroism rather than love, and naturally Mr. Anderson portrays the hero. The action transpires on a ranch where the much-feared bully is Kelly, who decides to bring a dance to an abrupt close. At the point of his pistol he clears the hall, and calmly occupies the musicians' platform. The sheriff enters the room to arrest Kelly, and is shot. His beautiful daughter has a sweetheart named Tom, whom she appeals to with the words: "I want you to bring back the man who shot father." Tom suffers agonies of soul in the effort to overcome his cowardice, and his friend, played by Mr. Anderson, pleads with him to be a man and do as the girl had asked. In the end Tom relinquishes the sheriff's badge to the braver cowboy, who returns the following morning with his prisoner. While Tom is being thanked for having fulfilled the mission, his friend sits in obscure loneliness and thoughtfully smokes a pipe. There is an irresistible sympathetic appeal to the character that Mr. Anderson draws in rugged, masterful lines.

D.

The Martyrs (C. G. P. C., July 30).—This colored film is played in the heroic style which is supposed to characterize the classical, but which always appears stilted and unnatural when compared to modern acting. In this case the players are rather more strenuous and violent than usual, and the result is not of the best. The story has to do with the daughter of a Roman proconsul, who loved a Christian, contrary to the wishes of her father, who desired her to wed a warrior. The Christian lover was thrown into prison, and there the girl visited him, and also embraced the Christian faith, after which both were cast to the flames and suffered death.

W.

When She Was About Sixteen (Edison, July 31).—Based on the poem of James Whitcomb Riley this simple love comedy has delightful flavor, although the acting at times lacks spontaneity. Father and mother objected to daughter's marriage to the young man of her choice, so the young folks cooked up a scheme. After a hasty marriage, the young husband sent his wife home, and wrote a note to her parents that it was best she should obey them, and for her mother to come for her clothes. Mother came, and son-in-law locked her in a room, and wrote the old gentleman that he would now swap wives. The father finally saw the point, and the exchange took place. Marc McDermott played the old man in slightly burlesque style, which rather cheapened the effect. Bessie Learn was pleasing as the young wife. Barry O'Moore was too conscious at times in the part of the young husband. Mrs. Wallace Erskine was an acceptable mother.

W.

The Adventures of a Retired Army Colonel (Vitagraph, July 31).—In everything but subtlety of plot this is an ideal detective story. The acting and manner of presentation is beyond criticism, and these qualities serve to make us forget the commonplace character of the story, which, though interesting, does not display the ingenuity that one likes to see in detective fiction. Mr. Costello as Chase, the detective, is splendid, but we find it impossible to tell what is passing in his mind from his actions, or from the actions of the others. Indeed, the chief point of the story, which should be developed visually, is conveyed to us in an interscription—viz., that the night of the burglary it was muddy, but no tracks, except those of the policeman were discovered. As we already knew that the policeman himself was the burglar, the interscription seemed to settle it, and it was rather surprising to see the roundabout way Chase took to trap him. He pretended to give up the case, and came back to town disguised as a retired colonel. Hiring a house, he told the policeman it was full of valuables, and the policeman that night walked into the trap. No less unsatisfactory was the explanation offered as to how a policeman happened to be a crook. It was carefully set down that this one got on the force by using the stolen credentials of a dead friend. This lame excuse may have been necessary to qualify the film in Chicago, where the police do the censoring, and perhaps consider themselves a shade less liable to suspicion than our New York cops.

W.

Pathe's Weekly (Pathe).—The series this week contains many interesting views of important events in many lands and is fully as high class as any turned out by the company. The pictures include the U. S. S. *New Hampshire* going into drydock after a collision with the Fall River Line steamer *Commonwealth*; Schlis, Germany, being visited by a cyclone; Teddy Tetzloff winning a 250-mile automobile race in a Fiat car at Tacoma, Wash.; Wilhelmina, Queen of Holland, visiting the palace at Versailles, France; Captain Thomas F. Day leaving New Rochelle, N. Y., in his thirty-five-foot motorboat *Detroit* for a trip across the Atlantic; the funeral of the famous author, Strindberg, at Stockholm, Sweden; the Elks' parade at Portland, Ore.; the collision between the excursion steamers *Nassau* and *Rosedale* at New York; General Von der Goltz reviewing the boy scouts at Berlin, Germany; a polo game between the army team and a team representing the Philadelphia City Troop at Washington, D. C.; Sam Finkelman swimming from a point in the East River at Forty-second Street to Coney Island, and the latest styles in millinery and hairdressing at Paris.

M.

The Miracle (Vitagraph, July 29).—The story of the film is not cursed with too many complications that will take the spectator long to unravel, and it is one that will wake "the hope that springs eternal in the human breast." It has been well acted, faithfully produced and costumed with a fidelity to detail that will make the majority of spectators forgive any of the minor slips that the ordinary film "is heir to." The story concerns the complications that arose in ancient Bagdad when the heir to the Caliph died. The mother of the boy loses her reason, but later prays to heaven to restore her child to life. While she is praying a peasant woman, whom the Caliph had previously refused food, finds her own infant boy in a starving condition, and substitutes the child for the dead heir of the Caliph. The Caliph's wife thinks a miracle has been performed and regains her reason. The woman takes the inanimate form with her, but collapses in the courtyard and is found there by the attendants. The priest of the Caliph, however, having been touched by the woman's story, thinks of a way to help her and suggests to the Caliph that this woman has been sent by the "most high" to be the nurse of the potentate's heir. And this being a happy sate of affairs for all concerned, the event is duly celebrated and every one figures in the happy ending. Leah Baird is the poor woman, Herbert L. Barry the Caliph, Tefft Johnson his vizier, James R. Waite the royal physician, Harry T. Morey the priest, James Morrison the palace poet, and Helen Gardiner the Caliph's wife.

M.

A Juvenile Love Affair (Vitagraph, July 30).—A delightful little comedy is unfolded in this picture, dainty in its situations and convincing in its portrayal. The little boy and girl think that they love each other very much, and they decide to elope, with the help of the coachman. The boy entrusts the latter with a note to his parents, to be delivered after the elopement, but the coachman breaks faith and delivers it before the affair takes place. The parents of both children think the joke is too good to be stopped so early, so they follow the eloping youngsters, watch them apply to a minister, and get a refusal, and finally see them in what the children think is a marriage ceremony, performed by Mose, a little colored boy. The children then repair to a restaurant for the "wedding feast," but there they become tired and fall asleep, and the respective parents carry them off home to bed. The picture has been very well done, and will afford the spectator much quiet amusement. Kenneth Casey is the boy, Dolores the girl, Rose E. Tapley and Harry Mayo the boy's mother and father, Rosemary Theby and Francis Newburg the girl's mother and father, Hal Wilson the old darkey, Paul Kelly his son, and Kate Price the old mammy. Charles Kent is the director.

M.

Trade Mark. **BIOGRAPH FILMS** Trade Mark.

Released August 5, 1912

THE TOURISTS

(Farce Comedy.)

A party of tourists on their way East across the continent take advantage of the short stop at Albuquerque, New Mexico, to purchase wares of the Indians congregated about the Indian Exhibits Building, near the station. They become so engrossed in the Indians and their handiwork that they do not notice the time slipping by, and their train slipping out. Left, they decide to make the best of it by sightseeing until the next train arrives. Their experience in the interim was funny, unique, and exciting.

Approximate length, 381 feet.

WHAT THE DOCTOR ORDERED

A Comedy of "Sunny" California

Jenks is a hypochondriac of the extreme type. Here he is at his villa, surrounded by flowers, gardens, and orange groves. One would imagine that such a paradise would induce health and contentment in the most abject "gloom," but no, he believes that he has one foot in the grave, with the other one on slippery ground. The next hour he knows is to be his last. Hence, to humor him, his doctor orders him to the mountains. While there he is caught in a snowstorm, and his experiences make him glad to get back among the flowers.

Approximate length, 617 feet.

Released August 8, 1912

A CHILD'S REMORSE

The Mother's Pettish Nature Reflected in the Child

Through her ill temper the mother makes home life very unpleasant. She is always contrary and stubborn when her husband suggests anything that doesn't exactly coincide with her views. As you may imagine, these little tiffs are not very healthful for their children, a girl and a boy, the little girl especially being influenced by the condition. During a little outing with other children the girl shows her ill temper and a quarrel ensues between her and another little girl which results in the ostracism of the ill-tempered child from the festivities. A leaky motorboat has been drawn up to the dock by a couple of vacationists, and, in the course of their play, a party of the children go out in it. The quarrelsome child knows of the danger, but in spite won't warn them. Far out to sea the children go, and would have perished had not the girl's conscience awakened, causing her to spread the news of their danger. The children are rescued after a terrifying experience.

Approximate length, 998 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS---Get on Our Mail List for Descriptive Circulars

BIOGRAPH COMPANY Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago, (166 No. State Street, Chicago, Ill.)

The Derelict's Return (Lubin, July 31).—A powerful story, with excellent sets and very capable acting, make this film one of more than ordinary interest and one that will point a good moral lesson. The minister's sister is trying to reform a rather wild young man of the village, but the sneers of the poolroom acquaintances of the boy and the minister's efforts to make him religious cause the youth to leave home. A year later he has become a tramp, and returns to his old home village. He steals a loaf of bread and hides in the belfry of the church. The next morning he observes a funeral procession approaching the church, and coming down from the belfry he learns from the sexton that it is his mother who has died from grief at her son's absence from home. Then the young man comes to himself. He enters the church in his ragged clothing, and weeps on the casket of his mother, but is seen by the minister's sister, and in a very dramatic scene is led by her out of the church. The lesson proves vastly beneficial to him, and he reforms and marries the minister's sister. The church scene is especially effective, and the acting throughout is consistent and admirable. Harry Myers is the derelict, May Buckley the girl, Peter Lang the sexton, Charles Arthur the minister, Mrs. Walters the mother, and Richard Morris the doctor. M.

The Soldier Brothers of Susanna (Kalem, July 31).—The story is one of dramatic power, and some of the sets are good ones, but it could have been better acted. Joe, the younger brother, although a Southerner, decides to join the Union army, and is ordered out of the house. The other brother becomes a Confederate soldier, and is later sent to find out the plans of the enemy. He is injured by a fall from a horse, and Susanna takes his place, securing the plans of the Yankees by pretending to faint on the table in the officers' headquarters. Joe is among those sent out to capture the female spy, but when he finds it is Susanna, he gives her his horse, and holds back the other Union soldiers while she makes her escape. Joe is shot to death for this action, but the Confederates, with the knowledge gained from the plans, succeed in defeating the Union force. The story should have been ended here, but the director has added another scene showing the vacant chair in Joe's Southern home. Guy Coombs is Joe, Hal Clements his brother, Anna Nilsson his sister, and Henry Hallam the father. M.

The Narrow Road (Biograph, Aug. 1).—The story has unusual points and is a blending of comedy and drama that runs along smoothly and is acted with much intelligence. Jim Holcomb and his pal have served a term in the penitentiary for counterfeiting and when released Jim tells his pal he intends to lead a straight life in the future. His wife has labored hard in the meantime, and Jim reforms, but the pal continues counterfeiting and is eventually chased out of his plant by detectives. He rushes into Jim's house and leaves there his suitcase with counterfeiting tools, an act which nearly costs Jim his liberty again, for the detectives follow the pal into the house and start their search. But a couple of tramps have seen the pal escape and they take the valise from its hidingplace in the bedroom. The search of the detectives proves fruitless, and the pal, meeting the tramps by chance, is about to take his suitcase back when the sleuths appear and arrest him. The tramps furnish the comedy element, just enough of it to relieve the tension of mind while the spectator is following the fortunes of the two pals. M.

Her Hour of Triumph (Essanay, Aug. 1).—This picture is founded on a French short story classic that is very interesting in printed form, but in the film does not appear to such good advantage. The sets are all right and the idea is certainly a good one, but the actors have missed on their big opportunities and they lack effectiveness in the sense of putting energy into the right scenes. Barton and his wife, in moderate circumstances, are invited to a fashionable ball, and the woman borrows from her wealthy friend a necklace. After the ball, which is pictured more as a reception, she finds she has lost the necklace, and Barton borrows a large sum of money so that they can buy a duplicate. This is returned to the wealthy friend with no intimation of the substitution. Ten years later, Mrs. Barton, now a widow, meets her friend, and in the course of the conversation she confesses. Returning home, she is followed by a messenger sent by the wealthy friend, who returns the necklace and explains that the one she lent her for the ball ten years before contained nothing but imitation stones. There is a woman introduced into the later scenes whose presence and relationship to the story are not explained. Martha Russell is the wife, Francis X. Bushman the husband, Lily Branscombe the friend, Frank Dayton the money lender, and Betty Shade the maid. M.

The Two-Gun Sermon (Lubin, Aug. 1).—A combination of farce and serious melodrama is not harmonious under any circumstances, and this is especially true when the subject is of a religious nature. In this picture the frontier preacher is a theatrical individual, posing dramatically, meddling with the affairs of the mining camp, and finally making love when he ought to be attending to the business of saving souls. The cowboys are saloon loafers and the saloonkeeper is a brute who goes into a rage when the town bum, who is probably getting trusted for his drinks, is steered away from the bar by the preacher. In the end the man of the cloth, with a captured gun in each hand, herds the whole bunch into a schoolhouse and preaches so convincingly to them that they all reform miraculously on the spot. The whole thing in story and acting is so absurd that it can be considered only as a joke—and a bad joke, since it concerns the preaching of the Gospel. W.

Officer Murray (Selig, Aug. 1).—This is a weakly constructed melodrama, in which the first incident lacks good sense. A cub reporter is sent out for a story and picks out a merchant to interview. The merchant refuses to be interviewed and calls for a policeman to eject the reporter. The policeman is Officer Murray, who thereby incurs the enmity of the reporter. Later when the officer stops a gang of boys shooting craps and in the scuffles loses his badge and injures a boy, the reporter writes up the affair in such a way that the policeman is discharged from the force without the formality even of an inquiry. To add to the unplausibility of the story, the reporter's mother is a poor old apple woman, who somehow gets into a candy factory which catches on fire. The ex-officer is now the watchman, and he saves all the employes and the old apple woman at the risk of his life, after which he is cheered by the crowd and the reporter slinks away in shame. The fire was badly managed during the time when Murray was represented as overcome by smoke, as the smoke was too thin to have caused much distress. The acting was better than the story or the management. W.

The Browns Have Visitors (Essanay, Aug. 2).—The Essanay comedians do not come up to their usual excellent standard in this farce-comedy, although the fault appears to be mostly in the story. The visitors who come to see the Browns in the city are from the rural districts and are made up in the exaggerated stage style. The Browns try to escape them by changing the number on the front door of the apartment house, but the scheme fails to work. Then the Browns get the visiting couple out of the house on a false alarm of fire which is not managed with much success at realism. We next suddenly find the Browns at an elaborate dinner party, without any intervening scene or interscription to account for the lapse of time, and into this dinner party the visitors are ushered. There are few opportunities for laughs and those few are not handled to the best effect. W.

The Awakening of Jones (Vitagraph, Aug. 2).—Although Mr. Bunny and Flora Finch do their usual fine comedy work in this picture and, in a measure, save it from failure, the story is not of the best, being rambling and uncertain. There would appear to have been plenty of chance for good farce situations, but they are not realized. Jones (Mr. Bunny) is a country hotel keeper, and Flora Finch is his wife. A stranded theatrical troupe is ejected and their trunks are held. Jones dresses himself in a "loud" costume, and determines to be a sport. A drummer takes him to a gambling room, and helps release him of his money, but he recovers it by dressing in another costume—that of a highwayman—and holding the drummer up. Then Jones goes to the city, gets gay with two girls at a restaurant, and is caught by his wife, who has come on dressed in another costume from the trunks. The chief weakness of the story appears to be that no actions are plausibly accounted for, except those of Mrs. Jones, and hence she is the only character who appears sincere and effective. W.

The Lightning Paperhanger (C. G. P. C.).—A man seeking employment fills himself up with "lightning whiskey," and then gets a job with a paperhanger who wants a rapid workman. The man proves rapid enough, doing the work so fast that one can hardly follow his movements. The film depends for its humor, of course, on trick photography, and for any one who likes that sort of fun it will probably prove highly amusing. But most people are getting tired of that old method of funmaking, and probably won't appreciate the picture. M.

Havana—Its Streets, Buildings, and Fortresses (C. G. P. C.).—This scenic picture has a certain interest, although the places shown are by no means new. Nearly every one has seen pictures of Morro Castle and the other spots in historic Cuba made famous by the Spanish-American War, but there is, after all, no real harm in showing them again, and perhaps there are still many people who will enjoy them. Photographically, the film is a good one. M.

Memories (Pathe, Aug. 3).— Pictures of this sort are never satisfying, for the story does not start at its logical beginning, and, as a general rule, the acting does not help the scheme of things. It is so in this case. A man who is past middle age reviews in memory the incidents of his life. In fancy he takes up the thread of the story at the time he left for the war, his bride-to-be in tears and presumably swearing to always be true to him. But when he returns home he finds that another has superseded him in her affections. Bowed with grief at this condition of affairs the man becomes a drunkard, and finally, going from bad to worse, he finds himself an outcast with nothing to live for. And this is all that the story does for us, giving the spectator a gloomy picture and one that there is not much excuse for. M.

Law and the Man (Cines, Aug. 3).—A sheriff who returns from an unsuccessful attempt to capture a famous brigand, finds that in the meantime the outlaw has visited his home and kidnapped the young daughter of the sheriff. The latter sets out again and locates the brigand in the hills, but when he endeavors to capture him the brigand threatens to dash the girl's life out on the rocks. The sheriff, torn between love and duty, finally yields and tells the brigand to shoot him, as he cannot return to the village with his duty left undone. But the outlaw, with his rifle raised, is beseeched by the girl to spare her father's life, is touched by the appeal, and surrenders himself to the sheriff. The little drama is powerful in its conception. It has been furnished a good background by the director, and the actors have given it a capable rendition, so that from all angles the film is one that will be much appreciated. M.

Carthage and Sidi-Bu-Said (Cines, Aug. 3).—There are several interesting views in this film showing some of the aspects of life in an historical spot, the natives at their daily work, and a few bits of scenery that are more than ordinarily beautiful. M.

The Detective's Conscience (Lubin, Aug. 3).—The film unfolds a rather mournful story, until almost the very end, and is not one that a normal person will particularly enjoy, although eventually things arrange themselves to the satisfaction of all. And the picture has been well attended to mechanically, and also as far as the acting is concerned. A detective who is sent to arrest a moonshiner contrives to become a guest at the house of the criminal by posing as a convict, and while there the moonshiner's sister falls in love with him. He, being attracted by the girl, uses this as a means to his own end, and marries her after a little persuasion from the man. He is then looked upon as a member of the family, gets all the evidence he needs, and causes the arrest of his wife's brother. He then abandons the woman and returns to the city. A child is later born to the heart-broken wife, and she has a hard time to support it while her brother is serving his sentence. The detective becomes chief of the bureau, but his conscience troubles him continually, and he finally returns to the mountains to his wife and child. The moonshiner completes his sentence, and sets out to kill the man who betrayed him, but just as he is about to plunge a knife into the detective the mother and child step between, and the heart of the man softens when the child clutches at him. It is not a pretty tale, but, for the most part, it is an effective one. Burt King is the detective, Adele Lane the girl, Romaine Fielding her brother, and W. J. Wells the sheriff. M.

LUBIN FILMS

Released Monday, August 5th, 1912. Length 1058 feet.

A PRIZE PACKAGE

Spoony Sam, a farm hand, gets a cigarette paper book on which is written that Fanny Fatima, a pretty factory girl, will marry the man who finds it. Sam gets busy and the girl duly reports, but the complications are very funny; however, they make the match.

Released Wednesday, August 7th, 1912. Length 1010 feet.

THE SAND STORM

A dramatic story of a man and woman, both derelicts, being overtaken by a sand storm in the desert. They are, however, rescued and begin a new and better life.

Released Thursday, August 8th, 1912. Length 564 feet.

A DOUBLE COURTSHIP

Admiral Johnson and his son marry, respectively, Mrs. Stinson and her daughter. After a while the young couple have a quarrel and appeal to papa and mamma. The elder couple get up a mock quarrel to show the young folks what it looks like.

Released Thursday, August 8th, 1912. Length 506 feet.

BUSTER IN NODLAND

Buster is in love with the lady Henrietta. One day Brooks, his rival, knocks him down. Buster is put to bed and dreams that Brooks and a couple of desperadoes carry him and the lady off. Buster is tied to a railroad track, but Henrietta rescues him just as the Overland Limited wakes him up.

Released Friday, August 9th, 1912. Length 1060 feet.

A FLY TIME

The Board of Health of Hughesville offered a reward of $100.00 for the capture of the most flies. Old man Nelson also offered to throw in his daughter to the prize. Two of the village boys got busy, and after counting out 1,478,564 each found it was a tie.

EXTREMELY BEAUTIFUL ONE and THREE SHEET POSTERS of our PHOTO-PLAYS, printed in FIVE COLORS can be obtained from the A.B.C. COMPANY, CLEVELAND, OHIO. These handsome bills will offer a GREAT ADVANTAGE to your Theatre.

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LICENSED FILM RELEASES.

Monday, Aug. 12, 1912.

(Bio.) The Inner Circle. Dr.....
(Cines) Rameses, King of Egypt (two reels). Dr. Special.....
(Kalem) The Little Keeper of the Light. Dr. 1000
(Lubin) The Minister and the Outlaw. Dr. 1000
(Pathe) Pathe's Weekly No. 33, 1912. Top. .....
(Selig) A Messenger to Kearney. Dr...1000
(Vita.) Bunny and the Dogs. Com... 300
(Vita.) Ingenuity. Dr..... 700

Tuesday, Aug. 13, 1912.

(Edison) A Dangerous Lesson. Dr...1000
(Ess.) Broncho Billy's Last Hold-Up. Dr. 1000
(Cines) Mona Lisa in Disguise. Com. 600
(Cines) Vicovara, Italy. Sc..... 400
(C. G. P. C.) The Tyrolean Doll. Com.
(Selig) The Wayfarer. Dr.....1000
(Vita.) The Heart of Esmeralda. Dr..1000

Wednesday, Aug. 14, 1912.

(Edison) Holding the Fort. Com.....1000
(Eclipse) The Rivals. Dr.....1000
(Kalem) Kentucky Girl. Dr.....1000
(Lubin) The Stubbornness of Youth Dr. 1000
(Pathe) Silver Wing's Two Suitors. Dr. .....
(Vita.) Vultures and Doves. Dr.....1000

Thursday, Aug. 15, 1912.

(Bio.) An Interrupted Elopement. Com.
(Bio.) The Tragedy of a Dress Suit. Com. .....
(Ess.) An Adamless Eden. Com.....1000
(Lubin) Baseball Industry. Ind.....1000
(Melies) A Romance at Catalina. Dr..1000
(Pathe) Cupid's Stolen Arrows. Com.
(C. G. P. C.) Some Inhabitants of Stagnant Water. Ed.....
(Selig) In the Tents of the Asra. Dr.1000

Friday, Aug. 16, 1912.

(Edison) The Harbinger of Peace. Dr.1000
(Ess.) The Magic Wand. Juv.....1000
(Kalem) The Prison Ship. Dr.....1000
(Lubin) The Hindoo's Charm. Com...1000
(C. G. P. C.) A Love Story of Old Japan. Dr.....
(Selig) Two Gay Dogs. Com.....1000
(Vita.) The Bogus Napoleon. Com...1000

Saturday, Aug. 17, 1912.

(Edison) Spring Log Driving, Maine. Ind. 1000
(Ess.) On the Moonlight Trail. Dr...1000
(Cines) A Convict's Gratitude. Dr...1025
(Lubin) The Deputy's Peril. Dr.....1000
(Pathe) The Cactus County Lawyer. Dr. .....
(Vita.) Two Battles. Dr.....1000

GOING TO COPPER COUNTRY.

Recently the Essanay had four companies of players operating in different territories, one working at Lake Superior, another at Reed's Lake, Mich., the third at Wayne, Ill., and the fourth at Moline. The Essanay players who have been working at Bayfield, Wis., returned to Chicago to complete the interior studio scenes of the productions made on the trip. As soon as these are finished the company will, in all probability, journey to the copper country of northern Michigan to complete their Summer work.

REVIEW OF FEATURE SUBJECTS

The Equine Spy (Solax, Aug. 23).—The picture features "Don," supposed to be the most intelligent horse in the world, and it does little beside feature him. "Don" does good work, but his supporting cast is not so good. The story, of course, has been hammered together in such a manner that his accomplishments may be shown to the best advantage, so in many instances during the two reels that the picture runs there are details that do not fit in with the thread of the tale, but at the same time they give "Don" a chance to show his cleverness in several different ways. Herbert Carter, coming home from the front, leaves his horse in a field, where it is captured by the Yankees. His sweetheart, Nell, lends him her horse, "Don," and Carter escapes. Carter is detailed on reconnoitering duty, and is told that any important signal is to be given by lighting a beacon fire. He sees some Federal officers perusing plans on a stump of a tree, and by drawing their attention to him he gives the horse a chance to steal the plans, but in the pursuit he is wounded. Unable to light the fire, he tells "Don" to do it, and again the horse shows his cleverness. But the Yankees miss their plans, find Carter, get the plans back, and take him prisoner. Reel two shows Carter in a Yankee guardhouse, after having been sentenced to death. The guardhouse, by the way, is a choice piece of scenery, from which a lame blind man could escape in about thirty seconds. Carter sends "Don" in search of water, and the animal comes back with a canteen. Then he writes a note to Nell, and sends "Don" to deliver it. The girl decides to get help from the Confederates, and has "Don" disarm a sleeping sentinel for some reason not made clear. No one will doubt that the Confederate rescuers come rushing up just as Carter is to be shot, engage the Yankees in battle, and rout them, after which Nell, Carter, and "Don" hold a reunion.

M.

Dream Driven (Gaumont, Aug. 6).—Peter is an artist, and he and his sweetheart, Joan, are very fond of hunting. As they make their way through the woods one day in search of game, Peter's gun trigger catches on a twig, and the accidental shot inflicts a fatal wound on Joan. After her death Peter finds it impossible to finish the painting of Joan in hunting costume, for while looking at the model he constantly sees visions of the dead girl, and he finally dismisses the model and gives it up. But on seeing a woman in a restaurant who resembles Joan, Peter contrives an introduction and calls upon her. The woman falls in love with the artist, but he refrains from embracing her because the vision of Joan appears again. Then Madeline comes to live at Peter's house, and one day, through a letter, she discovers his secret and also a photograph of Joan. Immediately she determines to copy her dead rival, and with the photograph to guide her she affects a wonderful transformation, so that when Peter sees her in her new guise he is forced to admit that she is the image of the dead Joan. The film is in two reels, and is very well done. The details have not been overlooked, and in particular the accidental shooting, instead of showing up as the bungling job that the spectator too often sees, is extremely clever in its execution.

M.

The Battle of Two Palms (Milano, Aug. 3).—The series of incidents shown in this two-reel film are some of those that took place during the Italian-Turkish war, and are of a most interesting nature, historically and otherwise. They were taken by a special photographer detailed by the King of Italy, and while the pictures are not always as clear as one might wish, they are at least as good as could be expected, considering the circumstances under which they were taken. The battle derives its name from the fact that two giant palms were used by the Italians as points of vantage from which to discover the location of the enemy. The film limits itself chiefly to the depicting of skirmish scenes participated in by various departments of the Italian army, from the first preparations of the infantry and artillery to the actual assault upon the enemy and the pursuit of the fleeing Turks and Arabs. The Italians are seen crossing plains in open formation, shooting from behind hastily constructed trenches, bombarding the camp of the enemy with heavy guns, and chasing the retreating rebels to their final resting place on the field of battle. One interesting view is the Turin regiment leaving camp at double quick to advance upon the enemy, and various other details are shown, including the carrying of ammunition to the front, the Italians routing the enemy, and some very gruesome scenes of the 2,000 dead and wounded on the battlefield. The film has an educational value that cannot be overestimated and it should be seen and studied by young and old alike.

M.

DINNER FOR PRESS.

The Selig Company will give a special dinner to the motion picture newspaper men attending the Chicago convention, during the evening of Aug. 14.

COMING PICTURES.

Brief Descriptions of Coming Releases for Ready Reference.

Lubin Releases.

Aug. 16, The Hindoo's Charm. A wife cures her husband of flirting by procuring from a Hindoo a miniature of her husband. Every time the figure is pricked it is felt on the husband. Thus the wife tortures him until he ceases to care to flirt.

Aug. 17, The Deputy's Peril. An exciting melodrama, in which the United States marshal succeeds in capturing a band of counterfeiters in a unique manner by the aid of the daughter of one of their number.

Aug. 19, The Hobo Club. A farce dealing with the convention of the "Four Hundred Brotherhood of the Road," held at Philadelphia, according to said by-laws of said institution. On the same reel, Won at High Tide, in which the lover becomes the attendant of the invalid father, wheels him out on the beach, and in the rising tide refuses to take him in until he gives his consent to marriage with his daughter.

Aug. 21, The Convalescent. In order that his friend may inherit his fortune he marries his fiancee on his death bed, but recovers. The girl at length finds that he is a greater hero than the man of her choice.

Aug. 22, The New Ranch Foreman. The ranch foreman is reinstated in place of the outlaw, who has won the ranch owner's graces by robbing her when she was duped into giving her money to the other under false pretence.

Aug. 23, The Water Fight. There is a fight between two Irishmen over a water hose, which ends in two street cleaners coming to the aid with fire hose. On the same reel, Work in a United States Arsenal.

Aug. 24, The Government Test, in which during the fight of two different railroad companies to get possession of a patent train stop a great catastrophe is prevented in a unique manner.

Aug. 26, The Deceivers. A leading man and woman of a prospective theatrical company go to a farm and disguise, unbeknown to each other, as country people. Each becomes worried upon failing in love with the other, until their manager appears and introduces them.

Aug. 28, A Burnt Cork. An actor who is put out of his boarding house rubs burnt cork upon the faces of his hosts, and when the man and wife face each other he imagines that she is a negro maniac at large, while she sees a negro convict just escaped.

Aug. 29, For the Love of a Girl. An uncle leaves a legacy to his niece, with the provision that she marry a certain man. She marries another and suffers poverty. The uncle dies and the condition of the will cannot be fulfilled. The other man finds a court decision declaring that bequests containing conditions unable to be fulfilled are invalid. He prevents the husband about to commit suicide. He dies, however, and the other marries the woman.

Aug. 30, The Overworked Bookkeeper. A farce which portrays the hallucinations of an overworked bookkeeper. He ends in an asylum chalking figures on the wall.

Aug. 31, The Sheriff's Prisoner. In which a healthy young man of the West, mistaken for an outlaw, is laid upon by the sheriff. He overcomes the sheriff and sets out to capture his double himself. He accomplishes the feat and returns the right man to the sheriff, who all this while has been kept a prisoner.

Edison Releases.

Aug. 17, Spring Log Driving in Maine, a descriptive picture.

Aug. 20, The Street Beautiful, a child drama by Ashley Miller, produced in co-operation with the General Federation of Women's Clubs. A little boy who is ill recovers when his children friends clean and beautify the street.

Aug. 21, Mr. Pickwick's Predicament, being the story of Mrs. Bardell's suit for breach of promise.

Aug. 23, The Cub Reporter. His sweetheart enables him to get the report of a railroad wreck and to foil the star reporter who had plotted to prevent his success.

Aug. 24, The War on the Mosquito, a descriptive picture showing how the insect is being dealt with in New Jersey.

Aug. 27, Alone in New York, being the second drama of What Happened to Mary, produced in connection with *The Ladies' World*.

Aug. 28, Helping John, a comedy showing how a broker's wife secretly bought stock he was selling and made a fortune.

Aug. 30, The Boy and the Girl, a child story with Yale Boss in the leading role.

Aug. 31, Simla, scenic pictures of India.

George Kleine Releases.

Aug. 10, The Danger Line, a Cines drama with Mlle. Xavier de Leka in the leading role.

Aug. 13, Mona Lisa in Disguise, a Cines farce-comedy, being the latest humorous version of the noted theft.

Aug. 14, The Rivals, an Eclipse drama concerning two sculptors who are rivals for a great prize.

Aug. 17, A Convict's Gratitude, a Cines drama in which the reformed convict teaches the scapegrace son a lesson.

Comet Releases.

Aug. 10, The Holdup in Buckeye Canyon, a Western melodrama, in which a discharged express messenger is saved by his sweetheart from becoming a bandit.

Aug. 12, Two Women and a Man, a society drama, in which a suicide is prevented and two lovers reunited.

Essanay Releases.

Aug. 13, Broncho Billy's Last Holdup, in which the picturesque outlaw seizes a stage coach to carry a sick woman and her daughter to a doctor. He is killed in the last act.

Aug. 15, An Adamless Eden, a comedy, telling how a hotel full of young women mistake a tramp for a noble pedestrian.

Aug. 16, The Magic Wand, a story of a little girl who is cast as the fairy queen in Cinderella. She takes the magic wand home with her to cure her mother, and being followed by the players their poverty is discovered, and happiness restored to the home.

Aug. 17, On the Moonlight Trail, a Western melodrama, in which a party of cowboys protect the express agent's daughter and save the $25,000 in her charge.

THE HOUSE OF

SELIG

Aug. 19th

The Box Car Baby

The dramatic story of two hobo pals who, though rough of exterior, prove to have hearts of gold. Well acted and pictured amid beautiful surroundings.

About 1000 feet

Aug. 20th

The Cowboy's Mother

An exceptional true to life western drama depicting the truth of the old adage "If a boy's mother is right, he can't go far wrong." Pictured amid the foothills of Colorado.

About 1000 feet.

Make SELIG Headquarters Your Headquarters While Visiting the NATIONAL EXHIBITORS' CONVENTION

Aug. 22nd

Betty Fools Dear Old Dad

A sparkling comedy of love's broad highway. Picturing an unique railroad situation. Bright and breezy, this picture will prove one of the season's best laughing hits.

About 1,000 feet.

Aug. 23d

Land Sharks vs. Sea Dogs

An amusing comedy drama of two old salt water dogs who decided to retire but were buncoed by their brothers of the shore.

On the same reel with

From Forest to Mills

An educational picture of more than ordinary interest showing various phases of our great lumber industry. Combined length about 1,000 feet.

THE SELIG POLYSCOPE CO.

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SEND IN YOUR NAME. SELIG BULLETINS SENT FREE.

UNIVERSAL COMPANY RELEASES.

Sunday, Aug. 11, 1912.

(Rex) None Can Do More. Dr.
(Eclair) The Foster Sister. Com.-Dr.
(Eclair) Carlsbad. Sc.

Monday, Aug. 12, 1912.

(Imp) Big-Hearted Jim. Dr.
(Nestor) A Tale of the Foothills. Dr.
(Cham.) For His Child. Dr.

Tuesday, Aug. 13, 1912.

(Eclair) Daddy. Com.
(Bison) The Widow's Claim. Dr.
(Gem) Babette. Dr.

Wednesday, Aug. 14, 1912.

(Nestor) How Steve Made Good. Com.-Dr.
(Powers) Wanted—a Practise. Com.-Dr.

Thursday, Aug. 15, 1912.

(Eclair) Aunt Hetty's Goldfish. Com.-Dr.
(Imp) In Old Tennessee. (2 reels.) Dr.
(Rex) The Greater Christian. Dr.

Friday, Aug. 16, 1912.

(Nestor) The Miner's Widow. Dr.
(Powers) The Golden Rule. Dr.
(Victor) The Chance Shot. Dr.

Saturday, Aug. 17, 1912.

(Bison) (Title not reported).
(Imp) Kidnapping Dolly. Com.
(Imp) In and Around Charleston, S. C. Top.
(Milano) (Title not reported).

FILM SUPPLY COMPANY RELEASES.

Sunday, Aug. 11, 1912.

(Maj.) The Matrimonial Substitute. Com.
(Maj.) The Striped Parasol. Com.
(Than.) Big Sister. Dr.

Monday, Aug. 12, 1912.

(Amer.) The Battle Ground.
(Comet) Two Women and One Man. Dr.

Tuesday, Aug. 13, 1912.

(Gau.) Graziella, the Gypsy. Dr.
(Maj.) A Summer Idyl. Com.
(Than.) Now Watch the Professor. Com.-Dr.

Wednesday, Aug. 14, 1912.

(Amer.) The Bad Man and the Ranger. Com.-Dr.
(Gau.) Gaumont's Weekly. Top.
(Rell.) Order in the Court. Com.
(Rell.) The Old Swimming Hole. Com.
(Solax) The Blood Stain. Dr.

Thursday, Aug. 15, 1912.

(Amer.) The Outlaw Colony. Dr.
(Gau.) Their Lives for Gold. Dr.

Friday, Aug. 16, 1912.

(Lux) Tommy Saves His Little Sister. Dr.
(Solax) The Strike. Dr.
(Than.) The Wrecked Taxi. Dr.

Saturday, Aug. 17, 1912.

(Great No.) (Title not reported).
(Comet) Western Chivalry. Dr.
(Rell.) A Man Among Men. Dr.

MUTUAL COMPANY GROWING.

By Recent Purchases Has Now Acquired Thirty-one Exchanges.

A development of much importance to exchanges and exhibitors who have been connected with the Film Supply Company of America occurred near the end of last week, when the Mutual Film Corporation acquired new interests that will affect the moving picture business in many parts of the country. Besides recently gaining control of the Bison and Bison 101 pictures, manufactured by Baumann and Kessel, and the Broncho and Keystone films, the Mutual also become proprietors of the Empire Film Exchange, the Great Eastern Film Company, the Metropolitan Film Exchange, and the Peerless Film Exchange. The Mutual Corporation has opened up a new exchange at Memphis, Tenn., and also one at Seattle, Wash., giving the concern thirty-one exchanges at present in the largest cities of the country.

Besides all these other deals, it is rumored that the Mutual Corporation will also buy the four Green exchanges, two at Boston, one in Springfield, Mass., and one in Hartford, Conn., with a sub-station in Portland, Me. Although J. R. Freuler, general manager of the Mutual Film Corporation, which has lately opened new executive offices at 60 Wall Street, would not confirm this last rumor, it came from a reliable source and is undoubtedly true. These new transactions will make the Mutual one of the largest factors in the motion picture business, and the development has been due in a large measure to the keen business ability of Mr. Freuler, H. E. Aitken, and Charles J. Hite. The Mutual Film Corporation was organized in February, and since that time has labored hard and successfully to increase the efficiency and output and to improve the standard of the independent films that the company has been interested in, and there is no doubt that this policy will be followed even more closely in the future.

ANOTHER "THRILLING" RESCUE.

Ethel Clayton "Saved" from Drowning by Heroic Harry Myers.

"Risks that are taken by the motion picture players are sometimes very hazardous and dramatic, even though no serious harm results. Here is a letter from Shannon Fife, one of the Lubin Company now working at the Cape off Portland, Me.:

"What was expected to be merely an exciting scene in Romance of the Coast, acted at Portland, Me., by Lubin Company, No. 1, last week, developed into a really thrilling rescue in the open sea, in which Harry C. Myers and Ethel Clayton, leading man and woman, respectively, were the principals. The scene represented Miss Clayton as a fisher maid, being left alone far out at sea on an isolated rock, when her boat drifted away, and caught by the rapidly incoming flood tide. On the day the scene was taken a steady gale had lashed the sea into a fury. Old inhabitants at Cape Cottage, where the picture was taken, say it was one of the roughest days in the history of the cape. In a commonplace punt Miss Clayton threaded her way through a labyrinth of dangerous, jagged rocks to the rocky promontory where she was left alone when her boat drifted away. Higher and higher rose the tide, causing waves ten feet high to dash over the isolated rock while Miss Clayton hung grimly on to the ledge. Myers, in another small rowboat, rowed with much difficulty through the disturbed waters to do his part of the rescue scene. When he reached the rock, only part of Miss Clayton's head and shoulders were visible above the spray and waves, while every wave nearly dislodged her from her precarious position. Just as Myers reached her she slipped in, clambering into the boat. An unusually large wave swept the frail craft at terrific speed toward the rock, while Miss Clayton, hanging desperately on the side of the boat, was between the craft and the rock. In the nick of time she was lifted into the boat by Myers, suffering only from the shock, some bruises, and a few scratches. The crowd of villagers and company assembled on shore, heaved a sigh of relief when they realized the danger was past. The camera caught all of the exciting scene for the photoplay."

This may or may not be a press agent story (rescues from drowning have been numerous lately), but it reads well.

A STRANGER FROM TEXAS.

The Essanay Company were proud to entertain at the Chicago studio recently William Shelby, a ranchman from Texas. Mr. Shelby blew in Thursday morning, and immediately inquired for "Broncho Billy." "I've seen Broncho in these movin' pictures out in Texas, and I want to meet him. He sure is th' greatest brand of all-around Westerner I ever saw, and, if he ain't a native son of old Texas, I'll be the most disappointed galoot this side of the border." It was explained to the enthusiastic ranchman that G. M. Anderson, otherwise the world-famous "Broncho Billy," was located at Niles, Cal., with his Western company. Shelby was keenly disappointed, said he was in Chicago with a shipment of cattle at the Union Stock Yards, and had come out to see his favorite film-actor. "If Broncho ever comes to Texas he's sure got to come to my Two-Bar ranch," declared Shelby, as he sat in the exhibition room enjoying a new Broncho Filly film booked for early release. The delighted ranchman was conducted through the big plant, and viewed with wonder the mammoth studio activities and the processes of developing, drying, and assembling of film. After a hearty lunch Mr. Shelby departed for the Yards with Mr. Anderson's address in his pocket, and enthusiastic over the wonders of the Essanay plant and motion pictures in general.

LOCAL LEAGUE IN SYRACUSE.

Managers of motion picture theatres in Syracuse and vicinity met in that city recently and organized a local of the State League. J. H. Morgan, of Syracuse, was elected president; C. A. Reese, Syracuse, first vice-president; Irving Galusha, Fulton, second vice-president; George Halstead, Oswego, third vice-president; W. H. Signor, Auburn, fourth vice-president; P. W. Hanlon, Syracuse, recording secretary; Maurice Fitzer, financial secretary; W. J. Lowry, Syracuse, treasurer.

A MOTHER'S DUTY.

SYRACUSE, N. Y., Aug. 5, 1912.

Editor of THE MIRROR:

SIR.—Here is an article from the Boston *Herald* relating to the killing of his playmate by another boy of twelve:

The mother of the Talbot boy of Lawrence, who shot and killed his playmate, holds the moving picture shows of that city responsible for the deed. In an interview in a local paper she says:

"Before he began to go to the moving picture shows Henry was such a good boy. He never gave any trouble, and was so kind and willing to help. But as soon as he saw those terrible pictures and saw men shoot each other, he thought it was fine. He had been to a show just before it happened, and he was imitating what he had seen.

"Whenever he saw anything done in the theatre he wanted to do it himself. One day he said to me that it would be such fun to be able to make smoke come out of the gun and knock people over backward. He never realized that the men he saw falling were killed. He was too young. But it was the terrible example they set him that caused him to do what he did."

While it is probably true that as long as the city of Lawrence permits the attendance of young boys at the blood-and-thunder picture shows that are favorites in that city cases like that of Henry Talbot will be developed, although probably not with such terrible results.

There is a greater question, however, involved in this pathetic tragedy. How about the responsibility of the parents who provided this twelve-year-old boy with the rifle which killed his playmate, or allowed him to have it in his possession? What business has a boy of that age with a deadly weapon? Perhaps the parents are not responsible to the law for their carelessness and neglect, but they certainly must bear the moral responsibility for the act which has resulted in the death of one little chap and which has cast a cloud over the life of another. The whole story is a pathetic one, reciting as it does the boyish bravado of the victim in signing his death warrant in a statement giving permission to the other boy to shoot him, and the grief and remorse of the young lad who on the spur of the moment used with fatal effect the rifle that his friend had taunted him with being "no good."

But the saddest thing of all is the fact that a boy of twelve should have been allowed to possess such a weapon under any circumstances.

His mother blames the moving pictures as the cause of her boy's act. You will notice that she fails to hold herself responsible for her boy's actions. Had she looked after her boy and forbade him to go to such theatres where that particular brand of stories are filmed, or, in other words, to be quite plain, had she been as good a mother as her criticism of the moving pictures would lead one to believe, there would probably have been no tragedy.

Had she exercised complete control over him she would have kept him at home, for as a general rule the owners of theatres are not in the habit of kidnapping children to fill their houses.

When the moving picture industry is placed on the artistic level where your valuable magazine has been striving to put it since its birth, then I shall look in the lobby of each theatre for a tribute to its best and most valiant champion, THE MIRROR.

CHARLES CARROLL.

PHOTO-PLAYWRIGHT'S WAIL.

Editor of THE MIRROR:

SIR.—The cordial reception you accorded my first attempt at reviewing the field of the photo-drama tempts me to inflict just one more. I am, as you very correctly divined, a "budding photo-playwright," with something like twenty-five scenarios walloping around the country, and the devil a one landed yet. However, as a miniature philanthropist, I gladly contribute my weak effort toward the "uplift" of the photo-play, and shall keep them a-going; though, already, I guess I've paid out more in time lost than I'll ever regain, and that, too, when I might have been fishing. Then, in stamps, enough money to have floated many a cooling "schooner" to the "harbor of pure delight." Well, it's all been sacrificed in a good cause, and, like "bread on the water," some of it MAY come back in the shape of *checks*, properly filled out.

Now, what do you suppose I've evolved in this scheming brain of mine? (For it takes scheming in these strenuous days of competition—and grafting—to keep one afloat.) Nothing more or less than a correspondence school for filmcos and amateur directors. Therein, they may truly learn "the art of holding the mirror up to nature," and thereby vastly increase their revenues and usefulness. Those wise enough to get enrolled before the rush will profit by the lessons; Filmcos learn how to coin money, and near-directors become, in a few easy lessons, real photo-play, "Belascos." Eh, what?

No, I'm not posing as the "king of the 'movies'"—that luminous title was "copped" long ago by a now defunct director, who has since gone back to "vodeville"—to get the "eats." Nor do I lay claim to be "the Shakespeare of photo-playwrights," for that's a title still being fought for, though my little girl, Nelly Bly Fyllus, assures me that I've got "'em all skinned a mile." (Horrible, the slang precious offspring of really cultured parents will spring when you're not looking. Unless she chokes off some of that chatter I'll have to put a crimp in her anatomy that will put the kibosh on her conceit. I'll keep her away from the "movies.") My word.

Well, to get back to the school. The rates will be $5 per lesson, and give 'em their own time to learn. A few among the many lessons contemplated are these: That the curfew bell is not to be confounded with the "Angelus"; that duplicating the pose of the couple in Millet's famous masterpiece does not go with the curfew: There's no reverence called for in the ringing of *that* bell, but more likely some declamatory irreverence, eh, what? The second lesson will be taken up with the script of letters. It's an utter impossibility for any one to do some of the German and Old English script writing shown, at the rate the hand of the average actor races across the tear-stained sheet. Must be tear-stained (not beer-stained), some of 'em are so sloppy and blurred. The guilty sign writers should take a few lessons in the art of arrangement and spacing. Glory be.

There's "ten plunks'" worth already, given free, gratis! But that's part of the scheme, just to get 'em biting, you know; the rest will come easy. Boost this game for me, and we'll go snacks on the profits; surest thing you know. I've engaged a force of beautiful blonde typewriters, an office in the Flatiron, made arrangements with a trust company for the investment of the proceeds; have a beautiful seashore bungalow-farm selected on Long Island, and, "Heavings!" Here's the frau, with a rolling pin in hand, ordering me "to wake up" and get busy on the "pot boilers." Ye Gods! such is art. Such the life of a poor (both ways) scenario writer.

"TERRY FYLIUS."

THEATRICAL GOSSIP.

Sadie Sherman, who happened to be in the Hotel Metropole at the time Gambler Rosenthal was shot outside the same hostelry, has been signed by William Hammerstein to appear at his roof-garden next week, illustrating the advantages of opportunity and proving the existence of dumb luck.

The Affiliated Vaudeville Circuit, composed of independent managers, has opened offices in the Heidelberg Building, this city, to oppose the so-called "vaudeville trust." The Cunningham, Fluegelman, Moss and Brill, Sheedy, Shea, and Olympic circuits are involved.

For Fiske O'Hara's tour in The Rose of Kildare, under management of Augustus Pitou, Jr., the following are engaged: Gwladys Wynne, Mildred Beverly, Marie Quinn, Constance Glover, Margaret O'Kelly, Harriet Kane, Eileen Buckley, Carroll Daly, John Alexander, J. P. Sullivan, Frank Cullen, John C. Hickey, James E. Miller, George Gelder, Joseph Leahy, and Gerald Prendergast. Rehearsals are being conducted by Oscar Eagle, and season will open on Aug. 25 at Hammond, Ind.

Alphons Ethier has been added to the cast of An Aztec Romance.

Violet Heming has been engaged for the part of Betty in Buxl, the new play for H. B. Warner. Betty is said to be the dearest of all the dear little girls whom Buxl loves in the play.

A force of workmen started on Saturday to literally "raise the roof" of the Century Theatre in the process of transforming it for the Children's Theatre.

James H. Morrison narrowly escaped death on July 27 at Griffith Park, near Los Angeles, while aeroplaning with Nat Browne. The machine turned turtle when within twenty feet of alighting. Mr. Morrison was unconscious when picked up, with an ugly wound on his right temple and several other severe bruises. He has been playing the Orpheum Circuit in his own sketch, The Miracle, in which Florence Roberts has been starring.

The Empress Theatre, being built in Decatur, Ill., will be occupied early in September. The house is one of the Sullivan-Considine vaudeville circuit and will be managed by Tom Ronan. It will seat 960.

Eddie Jackson, who spent the Summer as agent for Downie and Wheeler's Circus in New England territory, was in Goshen, Ind., for a few days visiting relatives, and went to Chicago, where he took the management of C. S. Primrose's production of The House of a Thousand Candles, which will open at Janesville, Wis., Aug. 10.

Channing Pollock and Rennold Wolf have arranged with Werba and Luescher to make a musical version of Such a Little Queen for Mlaxi Hajos. A composer has not been selected, but one will soon be found. It is hoped that the production will be made about Feb. 1.

A. W. Little, having resigned from the management of the Metropolis Theatre, is now to be addressed care Charles E. Blaney.

Irene Harper was engaged by Dr. March as ingenue for the Nancy Boyer Stock company, but canceled, preferring a joint engagement with her husband, Robert J. Sherman.

Philip Bartholomae returned Saturday from Europe and announced that he had the American rights to two German plays which he would adapt. He also purchased three vaudeville sketches and arranged for a Paris production of Over Night.

Fred R. Hoff, former musical director with Kolb and Dill, will rejoin the company in Los Angeles on Aug. 9.

Glenn Parlette, cornetist with the Orpheum Theatre orchestra at Urbana, O., and Bess Williams, pianist at the same house, were married recently in Kentucky. They will remain at the Orpheum.

The Players, a company of amateurs in Regina, Sask., produced The Walls of Jericho before large audiences at the Regina Theatre July 26-27. Special mention is due to Gladys Macdougall, Ada Graham, and Leslie Morton.

The new Convention Hall, Hutchinson, Kan., is now booking for the season, preferring musical comedies. The house seats 4,000 persons and H. D. Winslow is manager.

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Reviews of Supply Co. Films

Old Dr. Judd (Thanhouser, Aug. 9).—The film contains a simple and homely tale of the kindly deeds of a physician of the old school, who, disappointed in love himself, continues to do his best that others may be happy. There is nothing startling about it in any way, except that the charm of the story has not been marred by the actors. Dr. Judd decides to propose to a girl, but finds that a successful rival has won her before him. When she dies Dr. Judd is at her bedside, and later he proves the truest friend of the daughter. The latter is in love with a young man, but her father objects to the match, the girl becomes ill and Dr. Judd is sent for. He learns that love is at the bottom of the girl's illness, and hatches out a little scheme to cure her. He tells the father that he must call eminent specialists on the case, but he really brings, disguised, the young man and a minister. In the girl's room the ceremony is performed, and when Dr. Judd tells the father that his daughter is cured, he is too happy to do anything else but forgive them. The story is effective all the way through. M.

The Higher Thought (Majestic, Aug. 6).—There is a clean, little comedy idea here, but it is, perhaps, a trifle too thin to be spread over an entire reel. It is capably done by the players, with Mabel Trunnelle doing good work in the leading feminine role. The poet, a guest at a Summer house, where two young couples are passing their time, has a theory in regard to higher thought in which the girls become interested, with the result that there are two very lonesome young men with nothing much to do but decorate the scenery. The poet and his ideas keep the young women constantly in attendance upon him, but when Helen learns of the situation she proposes a counter move in the form of higher love. The two young men walk past the higher thought exponents very much absorbed in Helen, and the other two girls become jealous. They desert the poet and try to get the boys back, but they have a hard time of it. Then Helen refuses to be attracted by the poet, so he decides to become like other human beings. He buys new clothes, gets a hair cut, eats a good meal, and then returns to the conquest of Helen, a consummation that he finally brings about. The other two young women are also eventually successful in winning back their loves and higher thought is relegated to the regions of darkness. M.

A Race for Liberty (Lux, Aug. 9).—One could worry along somehow in life without this picture, but there are some, probably, to whom it will bring amusement, and for these it is just as well that a few words be said about it. It has almost no story, the acting is conventional, and the photography below standard. Two bandits get away with some gold, but one of them dies on the plains. The other goes to his house and leaves again just before the sheriff arrives. The latter knows from a dipper that the bandit has just used that the man has been there, although he cannot get the wife to admit it. The woman follows her husband on horseback, but they are caught at the State line by the sheriff, whose triumph is short-lived, however, because the woman forces him at the point of a pistol to take the handcuffs from her husband's wrists, and the couple escape over the State line. M.

The Postman's Escapade (Lux, Aug. 9).—This type of picture is said to be very amusing to Europeans, and there are probably also many children in this country who will enjoy it, but for the most of us its only good quality is brevity. A postman, in order to more quickly deliver his mail, dons roller skates. He is an amateur at skating and consequently gets himself into all sorts of troubles by his falls and bumps. He delivers the mail quickly enough, but not in the right places, most of it getting away from him on his many falls. The postman certainly earns his money, and in doing so he must collect a good many bruises. M.

Saved by an Auto (American, Aug. 7).—Amelia, an elderly lady of the ranch, takes her first auto ride on her return to the ranch from the city, and she tells her experiences to Tim, the sheriff. The woman succeeds in coaxing Tim into buying an auto, although on their first trip in the new machine they nearly get heart disease. The wife of John, a Denver business man, who is visiting the ranch, falls ill, and John, being advised of her condition, decides to pay the place a visit. While John is on his way to the ranch the new auto arrives and is given a trial trip in which the machine runs away, but with no serious consequences. John alights from a train and takes a horse, conveniently standing by, to the ranch, but he is soon held up by cowboys, branded as a horse thief, and sentenced to die via the rope. The news reaches John's wife through a telephone girl whom a lineman has warned of the danger to the city man, and the wife, in turn telling Tim, the sheriff, succeeds in arousing the latter and his party to go on the trail. They take to the automobile, and on the road they run over a man and take him into the machine. The automobilists arrive in time to save John, and it then turns out that the man whom the auto has injured is the horse thief. The story has been badly rendered and the scenes, which might have been saviors of the film, are not good enough to rescue it from mediocrity. M.

The Mysterious Flowers (Lux, Aug. 2).—Melodramatic though the story is, it yet possesses a few meritorious points that should bring to it the approbation of many people, and especially of those who like French romances. Roger, his studies done, returns to his father and sister. His wealthy neighbor, Mrs. Montfort, wants to raise a rare flower that is grown in eastern climates only, and Roger, being consulted in this regard, decides to try the experiment. He falls in love with the widow, later attempts the raising of the flowers, and is successful. Every day he places a bunch of them on a bench in her park, but when one of Mrs. Montfort's male guests insults his sister, Roger becomes so pugnacious that he is ordered off the Montfort estates by the mistress of the castle. Later he rescues her from a runaway horse, but is himself seriously injured. In his fever he cannot bear the company of Mrs. Montfort, but every day his sister, Adele, carries the mysterious bouquet to the rich woman's estate, and Mrs. Montfort, touched by this devotion, allows love to creep into her heart, so that finally she takes the offensive in the game of Cupid and wins the man when he is on the road to recovery. The story is not convincing and it has several incongruities that the spectator must puzzle over without figuring out in the end. The farmer lad is certainly depicted in more purple and fine linen than we had been led to believe was the proper mode of dressing on a farm, and in other particulars the story is not destined to prove ultra-popular. M.

The Meddlers (American, Aug. 5).—The fate that the meddlers got and so richly deserved will, perhaps, point a moral lesson to the youth of America, but the success of their early ventures should never be allowed a place in the art of moving pictures, and their sudden taking off is so badly done that the moral lesson is completely lost sight of. The meddlers are the wife of a mine owner and his secretary. The party visit the mine and there the wife becomes infatuated with a miner, while the secretary falls in love with the miner's sweetheart. The two schemers decide to play the game with each other. The mine owner's wife, telling the mountain girl's fortune with a deck of cards, warns the unsophisticated maiden against the miner, with the result that a breach occurs in the love affairs of the simple mountain couple. The woman and her husband's secretary succeed in their clandestine love affairs, but are finally punished by being buried beneath the rock and dirt loosened by a dynamite blast on the mountainside. The blast in this case is set off as it never is done in real construction work, and the culprits are killed by a handful of small rocks that never could have carried as far as they were supposed to in the picture. The film, in this respect anyway, loses its entire effectiveness. The director should at least have coached himself on the manner in which dynamite blasts are fired before attempting any such untutored piece of work as he has put on in the blasting scene. M.

The Outlaw Colony (American, Aug. 15).—The West in all of its wildness is here pictured, with law and order at last gaining the upper hand. The outlaw colony is a settlement inhabited with those who are fugitives from justice, headed by Rattlesnake Ike, whom everybody in the colony fears. A sheriff gains entrance to the colony by posing as a rustler, and finally locates the man he is looking for, but finds he is the father of the girl whom the sheriff has fallen in love with. The sheriff's pal in the colony is in love with the old outlaw's other daughter, and both have been approached by the leader of the gang. The sheriff one day finds Rattlesnake Ike making love to his girl, and he shoots him. He and his pal, with the two girls and their father, immediately plan to escape, but they are pursued by the other outlaws. In the gun fight that follows the father of the girls is killed, but the others escape, and the sheriff makes his outlaw pal a deputy, giving him the reward that goes with the killing of Rattlesnake Ike. And, of course, the two couples pair up conveniently. Like nearly all Western pictures, this one gives the spectator mental cramps, because the melodramatic details are slurred and often unintentionally burlesqued. Consistency is not a part of the picture, and capable acting is also among the missing attributes. M.

Baby Hands (Thanhouser, Aug. 6).—A New Yorker becomes infatuated with a professional dancer, but when he finds that she has another favored lover he goes to the country in an effort to forget her. There a country girl is his constant companion and he finally marries her. Five years pass and the couple are blessed with a baby, but just about this time a yacht arrives from the city and the trouble begins. The yachting party includes the dancer, and she elects to amuse herself at the expense of her former admirer. He introduces her to his wife and then leaves for a walk with the woman of the stage. The child wanders away, curls itself up in the bottom of a sailboat and falls asleep. Then the man and woman enter the same boat and go for a sail, but just as he is about to succumb to the wiles of the dancer the baby wakes up and the father realizes what a mistake he is making. When his wife comes in search of the baby the little family have a reunion while the now angry dancer goes away with the rest of her party. The story is jerky and the photography is below standard, while the acting could be improved all around. This combination of faults makes the picture one that seems to drag and that will arouse not quite as much interest as the subject warrants. M.

One of the Honor Squad (Thanhouser, Aug. 4).—A story has here been woven around two topical events, one the police parade in New York city and the other the consigning to the ocean of the weapons found on criminals. A young detective is anxious to marry, but lack of funds prevents him until chance thrusts the opportunity into his hands. France offers a reward of $10,000 for the capture of an auto bandit, whose picture is published in the papers, and when the little sister of the detective's sweetheart sees the picture she recognizes it as the likeness of a strange man she has seen enter the next house. She tells the detective, who, after a desperate struggle with the bandit and his two pals effects the capture of all three. He gets the reward and is now in a position to marry the girl. Then comes the police parade, before which word is given out that Mayor Gaynor is to decorate two men, one of them the young detective. The spectator is now given the impression that the Mayor really decorates him by seeing the actual decoration of the real officer and then a flash in which a hand is shown pinning a badge on the actor detective. But the object of the story is attained at any rate. The film is interesting on account of its parade and inspection scenes and the dumping of a large number of revolvers and rifles into the ocean from the police boat. M.

A Bachelor's Romance (Comet, Aug. 5).—The actors have here been furnished with a fairly good story, and the producer has given them a good background to work with, for most of the sets are quite satisfactory and the photography is good. But the performers have not quite lived up to the standard of the rest of the production. The soldier's widow is compelled to desert her baby after having been turned out of her lodgings, and she leaves it by chance in the vestibule of a bachelor's house, later attempting to drown herself. She is prevented from this, however, but suffers a loss of memory on account of the shock. The bachelor adopts the baby, and brings it up amid wealthy surroundings. The mother gets a position with a rich woman as traveling companion, the woman proving to be the bachelor's aunt. They return from Europe just in time to be present at the little girl's birthday party, and the mother recognizes her child and gets her memory back. The rest of the story is almost too familiar to need telling. The bachelor falls in love with the child's mother, and then everyone's troubles are over. M.

Imagination (Solax, July 31).—On the same reel with Bottles and in about the same class is this near-farce, which concerns itself with false teeth and what worry over them led to. Mrs. Billy reads of a woman who had to be operated upon after swallowing her false teeth, and she becomes afraid she will do the same thing. Her little daughter finds the set of teeth, and puts them in some cake dough. Mrs. Billy, missing the teeth, thinks she has swallowed them, and immediately she imagines herself ill. She is taken to a hospital, whence word reaches her husband that she is to be operated upon. But just after getting the news her husband eats some of the cake and finds the false teeth. We then see his mad dash to the hospital, where he arrives, by way of crashing through the roof, just in time to prevent the operation. The picture is not as funny as might have been made if it had been played more seriously. M.

Farmer Allen's Daughter (Majestic, Aug. 4).—The only thing that can be criticised about this picture is one scene where the lovers, supposed to be eloping at night, are shown doing this stunt in broad daylight, and even this may be corrected in the distributed copies of the film. The sets are good, the acting is capable, and the story runs along smoothly. Mabel Trunnelle, the author of the scenario, also plays the leading feminine part in a pleasing manner. T. Hayes Hunter is the director. David's love for Dora costs him his job on the farm, and Allen tells his daughter that she must marry Grimes, who has just been made superintendent of a manufacturing plant. David and Dora elope, but when the farmer hears of their marriage he casts them out of the house and forbids them to ever come back. Two years later Grimes causes David to be discharged from his position and the little family is in a desperate situation. But faithful Josh, who works for Farmer Allen, hits upon a solution. Josh sets the baby adrift in a boat containing also the mother's hat and jacket. The farm hand then plunges into the water and rescues the baby, Farmer Allen being present when his hired man reaches the shore. The old man sees the mother's clothing and thinks she has been drowned, so that he is very willing to forgive her when she appears at his door. The work of the actors is very consistent. M.

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Reviews of Universal Films

The Price of Blood (Eclair, Aug. 4).—The drama contained in this picture is a little too far-fetched, but it is satisfactorily produced, and the acting will pass. Maud, the maid of the Norlins, receives a visit from her sailor sweetheart. A few nights later Mr. Norlin finds that he is being followed home from his club, and with the least noise his terror increases. Pierre, the sailor, leaving Maud to go back to his ship, comes suddenly upon Mr. Norlin, and the rich man accidentally shoots him. The surgeons find that the only way to save his life is by the transfusion of blood, and Mr. Norlin decides that he will make the sacrifice. The operation is successful, and the sailor's life is saved. During the ordeal Mrs. Norlin is too affectionate with the maid, and previously Mr. Norlin's terror is too plainly affected; but, on the whole, there is not much fault to be found with the picture. M.

The Beautiful Vintage Time (Eclair, Aug. 4).—The scenes of this picture are laid in Champagne, France, showing the grape vines, the manner of harvesting, and finally the celebration of the harvesters around a bonfire when their work is done. The views are very pretty. M.

What a Woman Will Do (Champion, Aug. 5).—The producer has been very careful in attending to the details of this picture, with the result that the hospital scene especially is an effective one. It is evident that real internes were hired to put on this scene and the effect is pleasingly apparent. The story is a simple, but clear recitation of events, in which the sick man, though wrongly suspicious of his wife, comes at last to know her true value to him. Every time the doctor goes outside the door to confer with the woman, the husband thinks her concerned in some sort of intrigue. The woman, however, bears it all patiently. The family doctor finally tells the wife that a specialist must be consulted, but there is no money to pay for one, and he refuses to come without the prospect of pay. But the specialist tells the woman that a wealthy family, whose child has been burned, are willing to pay $500 for some skin to graft on the body of the child, and the woman agrees to the sacrifice. The operation is performed, the specialist's services to her husband paid for, and the wife still has $400 left. When she returns from the hospital the man, now on the road to recovery, accidentally learns of her sacrifice, and he realizes how narrow he has been himself. The acting, though never great, is good enough to carry the story acceptably. M.

The Lash of Fate (Rex, Aug. 1).—The story of the film is not at all times clear, but it is not so obscure that one does not know in the end what it is about. The production otherwise is a smooth and interesting one, with a few touches that are a little bit out of the ordinary. The stern father has three children, two of them girls, and for all of them he has laid down strict rules of conduct. One of the girls borrows her sister's cape, and with it is seen by the father walking with a man at night. Furious, the father goes to the house and punishes the other sister with a lash. He then takes her to the man, and leaves her there. Meanwhile, the son has killed a man in a saloon brawl, and brother and sister find themselves outcasts. The girl urges her brother to leave her and escape the law, which he does, with the help of the sheriff, and then the man, knowing the circumstance of the brown cape, sees the noble qualities of the girl who accepted her sister's punishment, and tells her of his love. And the other sister gets her share of bitterness by losing the man of her choice. The saloon incident is not made clear, and the spectator will probably find himself a little uncertain as to the motive of the young man in killing the stranger. M.

'Neath the Homespun (Gem, Aug. 6).—Details of the plot are too suddenly thrust upon the spectator, as, for instance, the love affair of the farmer and the school teacher, and also her quick infatuation for the city man later. The school teacher has hardly met the farmer before they are engaged and married. Later the woman tires of farm life, and the city man persuades her to elope with him. But when they reach the city she decides, before it is too late, to return to her husband, and she walks back home. Fearing to go into the house she finally remembers that when she first met the farmer he brought her daisies as the emblem of purity, so she gathers a bunch and takes them in to him. The husband believes in her fidelity, and takes her back. The man does not look the part of a farmer. M.

Mexican Mix-Up (Nestor, Aug. 9).—This film is much like the Young Wild West pictures, and it has the same cast as that which takes part in the latter-named melodramas of the West. There is the same similarity in the matter of many bullets fired with alarmingly few hitting anything, not excepting the scenery. It tells the story of a mine owner who starts to town with some valuable papers concerning the ownership of the Silver Dale mine. His rival mine owner, Don Pedro, sends his villainous allies to rob the man, but they are foiled by Jack and his party of heroes. Twice more Jack and his men repulse the crooked employees of Don Pedro, and then they accept an invitation to visit the Silver Dale offices. While there a decoy note is sent to Mr. Rice, and while he and Jack are on their way to the mine the desperadoes hold up the office clerk and take the papers. But the deed is discovered by two of Jack's men, who give chase and are later joined by the mine owner and Jack himself. The three robbers are captured, and later Don Pedro himself is seized, and the whole band handed over to the sheriff. Some one should open a correspondence school to teach Westerners how to shoot, so that they can bag bigger game than mere trunks of trees and pieces of the sky line. M.

The Hindu's Prize (Imp, Aug. 5).—Pundita, a Hindu girl, resents an insult from a high court official, is branded and sent to prison. An American, however, overpowers the guard, rescues the Hindu girl, and with his sister starts back home, followed on the same boat by four Hindus. In this country the young man falls in love with the girl, and they spend many happy hours together, until finally comes the sign, the same as the brand on the girl's forehead, with the warning that when it has appeared three times the girl will be murdered. On the night when the sign appears the third time, the young man's sister is preparing to attend a fancy dress ball in Hindu costume, and the foreigners mistake her for Pundita and carry her off. Pundita discovers her absence, follows on horseback, and sends a warning back to Jack by a note attached to the horse's bit. Before Jack arrives, Pundita, fearing that the Hindus will kill his sister, shows them that they are wrong, and is herself seized and condemned to death. Jack arrives in time to prevent the killing (although in the love scenes that follow the four men have plenty of opportunities to kill the whole party), but Pundita decides to return to her prison, leaving a very much heartbroken Jack behind her. The idea of the story is good, it has an unusual ending, and in some instances it has been well acted. But certain "fakey" bits of business have been injected into the production, such as, for instance, the appearance of the sign the second time from under water, that are too thinly disguised to deceive anybody. M.

Boys Again (Eclair, Aug. 8).—The comedy in this drama consists of much overdrawn types of country characters and artificial, first-aid-to-the-theatrical humor tricks that do not cause a laugh, any more than one comedian hitting another with a newspaper causes the spectator even to smile. It has a sort of "heart interest" story that might help out if it had been effectively managed. A factory owner closes up his plant in order to help a deal in cotton, and then he takes a trip to his old home town. There he meets two of his old cronies and they go on a fishing trip again in the once familiar stream. From then on we see a series of boyish tricks and adventures that do not seem in the least spontaneous and that jar the sensibilities for this very reason. The factory owner finally meets a country girl who is crying because of a letter from her sweetheart, who tells her that their marriage must be postponed on account of the closing of the factory. The owner then decides that he will immediately reopen his plant and grant a general increase of 5 per cent., a plan which is at once put into execution. And the wealthy man returns to the city, but at this time the picture gives one the impression that it has only been a dream after all. With the exception of one or two good bits of scenery there is nothing in the picture to arouse enthusiasm. M.

The Troubadour's Triumph (Rex, Aug. 8).—Sets that are much better than the average, a good story, and capable acting make this film one that will prove popular generally in the moving picture world. It concerns the intrigues of court life long ago and the manner in which the villainy of Sir Guy Lancaster is exposed. Lady Lillith is sought in marriage by Sir Guy, but she cares nothing for him and refuses to consider his offer of marriage. Her father, traveling along a road, is set upon by thieves, but the troubadour comes to his assistance, is taken to the palace by the older man and presented to Lady Lillith. The troubadour has in his bundle a paper proving that he is a cousin of Sir Guy and that the latter stole his estates and thereby left the troubadour with nothing but his sword and his courage. But Sir Guy's men steal this paper, and when the troubadour accuses the land holder the proof is missing. The court jester, however, has witnessed the theft and does a little scheming of his own. Lancaster makes another offer of marriage, promising the girl half his estates and agreeing to cancel the debt that her father owes him. The betrothal gift of a pearl necklace is left at the palace, but the jester, who has taken the paper from one of Lancaster's men after getting him drunk, substitutes it for the necklace, and when the betrothal is announced the jester brings forth his evidence. Lancaster is carried off to prison, and the troubadour, besides getting back his estates, wins the hand of Lady Lillith. M.

(*Continued on page 34.*)

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Monday, August 5

IMP—THE HINDOO'S PRIZE
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NESTOR—THE FORTUNES OF WAR.
Enthralling military drama.
CHAMPION—WHAT A WOMAN WILL DO
Meritorious and pleasing.

Tuesday, August 6

GEM—'NEATH THE HOMESPUN
A beautiful drama.
BISON—A WESTERN GIRL'S DRESS
Simply delightful.
ECLAIR—BECAUSE OF BOBBY
Brilliantly humorous.

Wednesday, August 7

POWERS—AS THE WIND BLOWS
A positive laugh getter.
NESTOR—FATTY OF E-Z RANCH
Screamingly funny Western.
THE ANIMATED WEEKLY
Intensely interesting.

Thursday, August 8

REX—THE TROUBADOUR'S TRIUMPH
Highly artistic drama.
IMP—BLOOD IS THICKER THAN WATER
A King Baggot winner.
ECLAIR—BOYS AGAIN
A brilliant comedy.

Friday, August 9

VICTOR—THE MILL BUYERS
With FLORENCE LAWRENCE.
POWERS—THE BURGLAR and the ROSE
A heart-stirring picture.
NESTOR—A MEXICAN MIX-UP
A real Western thriller.

Saturday, August 10

BISON—HER FIRST CHOICE
Vividly pathetic.
IMP—FERDIE'S FAMILY FEUD
HOW JONES SAW THE BALL GAME
Two rattling good comedies.
MILANO—THE PLAYTHINGS OF FATE
Two reels Powerful plot. A masterpiece.

Sunday, August 11

REX—NONE CAN DO MORE
Thrilling and exciting.
ECLAIR—THE FOSTER SISTER
CARLSBAD
A pretty comedy-drama. Highly interesting.

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Universal Reviews

(*Continued from page 33.*)

None Can Do More (Rex, Aug. 11).—A young Southerner going to the war leaves the faithful old slave, Mose, to care for his mother. Mose, however, gets the idea that he would like to serve Lincoln, and he gets a job as servant in the Northern headquarters. The young Southerner, sent out as a spy, is captured and sentenced to die by the officers that Mose works for, but the faithful old darkey breaks into the prison, overpowers the guard, and allows his young master to escape. For this the darkey himself is courtmartialed, and he willingly serves as a substitute for the spy, giving up his life for his young master. The story is dramatically unfolded, and has been clothed with good settings, and the film, but for its unhappy ending, leaves a very good impression in the minds of the spectators. M.

Her First Choice (Bison, Aug. 10).—We have here the conventional story of the West, with few redeeming features or anything new in plot, construction, or presentation. The new mail carrier makes a decided hit with Mabel, and Dan, who was formerly first in her good graces, becomes despondent and seeks a new position. About this time a reward is offered for the capture of an outlaw, Ripper Bill, who soon after holds up the mail man, and, later, captured by Dan, he overpowers the latter. Soon after this Ripper Bill holds up the mail man again, and carries the girl off, but she is rescued by Dan, and the mail carrier having acted like a coward in all of these incidents, Mabel decides to return to her first love. There has evidently been no effort either on the part of the director or the actors to lift the story out of the conventional rut. It is said that this picture was not made by the original Bison Company. M.

As the Wind Blows (Powers, Aug. 7).—One gathers after several hundred feet of this film that it was probably meant to be funny, but it cannot truthfully be said that this end has been gained. The girls at a Summer resort become interested first in a minister, then in a business man, next they take on a pugilist, an artist follows him, and finally they fall in love with a barber, who is posing as a foreign nobleman. In turn they take up assiduously the various arts and crafts practised by these men, and at the end, after the first four men have been cast aside for the barber, the business man recognizes him as a man who shaved him a few weeks before. The other four plot to dethrone him in the hearts of the girls, a thing which they accomplish by having one of the men dress up as a woman, and then the latter, with two children, confronts the barber and claims to be his wife. Then the barber is hustled out of the resort, and the rest of the couples pair off conveniently. Some of the characters do good work, but the foundation that has been given them to build upon is not of sufficient strength to warrant a pleasing structure. M.

Fatty of E. Z. Ranch (Nestor, Aug. 7).—There is much clean comedy in the film and it has been acted with spirit, giving a pleasing production and containing an idea that is laughable, to say the least. Fatty is the butt of the jokes of all the other cowboys, who when they learn that the new woman owner of the ranch is coming dress up in their best, but decide that Fatty will have to wear his every-day clothes for the reception of the new owner. The latter, a wealthy heiress, being warned against fortune hunters, decides to let her maid impersonate her, and the two start West. All the boys try to make a big hit with the maid, while Fatty is left to attend to the supposed servant, which he does good naturedly and thoroughly. The other boys, individually and collectively, propose to the pseudo owner of the ranch, and are told that she cannot consider their proposals until her maid has been married. Then Fatty is compelled, at the point of the gun, to propose to the real owner. He is accepted and the marriage takes place in short order. But the boys receive the shock of their lives after the ceremony when they are told that Fatty is their new boss, and especially when he, the former easy mark, pulls a revolver and chases them all back to work. It is a refreshing picture, cleverly conceived and snappily acted. M.

A Western Girl's Dream (Bison, Aug. 6).—This is another of those dream pictures, a sort of modern Kathleen Mavourneen, that is not completely satisfactory nor capable of presenting a finished whole to the spectator. A rich Eastern woman and her son visit the ranch, and the Western girl forgets her real lover in her admiration for the well-dressed stranger. She falls asleep and dreams that she marries the Easterner and goes through a series of incidents in their married life, starting with her first brilliant reception and continuing through until she discovers her husband's faithlessness. Finally he decides to get rid of her and hires some thugs to take the girl away, but in the dream she sees her Western lover coming to the rescue and she wakes up. The dream has been a strong lesson to her and she takes back to her heart the young cowboy. The picture has been fairly well done as such films go, but the idea is a little bit out of style. M.

THEATRE STRIKES ENDED.

Managers Reach Amicable Agreement with Musicians and Stage Hands—Both Sides Concede.

The disagreements between the managers and stagehands' union officials were practically settled on Saturday, when representatives of the managers and the unions decided to sign an agreement this week. The strike of the musicians is also ended, and the smoke goes up in clouds from the peace pipes. The stagehands, by terms of settlement, withdraw their denial of the managers' privilege to employ and discharge men, and the managers agree to keep stagehands who have been with companies on one-night stands through the runs in cities. The managers also consented to triplicate agreements, one to be kept by themselves, the second by the stagehands, and the third by the unions. This settlement, as well as that of the musicians, affects all theatres controlled by syndicated interests throughout the country.

The musicians have withdrawn their demand for increased wages in the traveling companies, and have modified their demands for increases in New York and other large cities. Only slight concessions were made by the managers, the agreement being similar to that signed by the Shuberts and the musician union officials two weeks ago, but the musicians say that this is satisfactory to them. The agreement will probably be made for a number of years when it is signed this week. It is understood that the musicians who struck will be reinstated before the regular season begins.

The strikes were settled after a long series of conferences between representatives of the American Federation of Musicians, the Musical Mutual Protective Union, and the Theatre Managers' Association. Samuel Gompers, president of the American Federation of Labor, was present at most of the recent conferences.

CORINNE'S "NEW" SKETCH.

It Resembles an Old One Published by Samuel French Some Years Ago.

What was announced as a new sketch, The Dressmaker's Bill, was produced by Corinne at B. F. Keith's Harlem Opera House on Aug. 1. A representative of THE MIRROR sat through it with a vague impression that if this act should have been given at all it belonged back in the '90's in professional rating, or possibly in the backwoods church entertainment of the present. B. C. Hart was credited with the sketch, and George Sinclair assisted Corinne in the asides, alternating his monologues with hers. At one point he was stage audience, while she gave songs and recitations in the most approved style of "filler" for an amateur sketch.

Some one with recollections was consulted, and his accurate memory suggested a playlet, My Dressmaker's Bill, published by Samuel French. Samuel French has such a playlet still on sale. It was written by G. W. Godfrey, and is marked plainly, "Copyright, 1903, by Samuel French." The sketch was produced at the Court Theatre, London, in 1884. A representative of Samuel French saw the playlet at the Harlem Opera House, which had been announced as "new," and he at once went to the stage door to notify Corinne. He was told that she was not in. He pronounced the sketch a "steal," and said that the attorneys of Samuel French would notify Corinne and B. C. Hart to that effect at once. The sketch was said to have had good bookings.

VACATION NOTES.

William Courtenay has been at home at "The Ranch," Athol, Mass., for the Summer. Acton Davies, of the New York *Evening Sun*, is at his home, "Bear's Den," at the same place.

Selma Herman, Maude Campbell, and A. W. Herman are at Atlantic City. Miss Herman will be seen in a new play during the coming season.

Cliff Almy, of the Chicago Majestic box-office; Ray West, of the Olympic, Chicago, and Eugene Dougherty, of the *Evening Post* of that city, have gone to Paw Paw Lake, Mich., for a Summer outing.

James J. Brady, manager of the Colonial, Chicago, is spending his vacation at Evanston, Ill. Eugene Quigley, of the Colonial box-office, and Mrs. Quigley have gone to Powers Lake, Wis., for a short vacation.

Frank Herbert, who took to the stage last season in Madame X., is passing the Summer at his father's country home in Wisconsin, until Harrison Grey Fiske calls him to rehearsals.

Walker Whiteside and his family have been enjoying a motor trip that will end at Portland, Me., next week.

Mr. and Mrs. Garland Gaden (Laura Lorraine), as usual, are spending the Summer at their country home, "The Orchard," Freeport, N. Y., making occasional trips in their motor car to Atlantic City, Long Beach and other resorts.

Mrs. Linda Griffith is spending July and August with Mrs. David Miles at her farm in the Catskill Mountains.

Henry Crosby, of the Prospect Theatre Stock company, in this city, is spending his vacation at Saco, Me.

ENGAGEMENT DEPARTMENT

At Liberty—Dramatic.

Edmond Carroll, Revere House, Chicago, Ill.

Nettie Davenport, versatile leads and heavies; Bruce Miller, characters, comedy, and general business. 426 East St. Clair Street, Indianapolis, Ind.

Ray La Hoy, juvenile and light comedies. 1805 Washington Boulevard, Chicago, Ill.

Ruth Martin, characters, heavies, and general businsess; age, 30; height, 5 feet 7 inches; weight, 150 pounds; for first-class repertoire or stock. Address Ira W. Martin, St. Paul, Ind.

Leading man or second business; also character woman or second business. Joint engagement desired. William Rainsford, Hotel West, Denver, Colo.

Wanted—Dramatic.

Young leading lady, leading man, comedian, piano player (male), heavy man, character man. J. S. Angell, Mt. Pleasant, Ia.

Song and dance comedian and soubrette, farce-comedy people in all lines, must do specialties, show opens Aug. 8. Paul Akins, Oshkosh, "The College Boy," Wis.

Stock and repertoire people, stage-manager, and property man. Spedden and Paige company, Rochester, Minn.

Dramatic people for the Chicago Stock company. Address Charles H. HossKam, New Cateract Theatre, Niagara Falls, N. Y.

Heavy man to support Dainty Mae Laporte. Address Joe McEnroe, Wooster, O.

Leading man and woman, heavy woman, comedian, character man, general business man. For C. W. Park's Dramatic Company, Akron, O.

Full acting company for Empire Stock company. Address Wilson R. Todd, North Girard, Pa.

Heavy man, clever juvenile leading woman; people in all lines write Harris-Parkinson company. Robert H. Harris, Marion, Ill.

Comedian for Ben Toy's Musical Comedy company. Ben Toy, Hippodrome, Oswego, N. Y.

Leading man, heavy man to direct, for Belgarde stock. Address Sadie Belgarde, 503 Church Street, Susquehanna, Pa.

Heavy man for Maddocks-Field Players. Frank L. Maddocks, Columbus, Ga.

Stock people for Summer and Winter; second businsess woman. F. Mack, Van Dyke and Eaton Stock company, Des Moines, Ia.

Young ingenue woman, character woman, juvenile leading man. Lyric Theatre Stock company, Ray A. Smith, Lyric Theatre, Rome, N. Y.

Dramatic people in all lines, young prima donna, juvenile man, for Frank Winninger's varieties. Frank Winninger, Morrison Hotel, Chicago, Ill.

Leading woman, general business woman, comedian with specialties. Charles Morris, Holdenville, Okla.

Character woman, comedian and soubrette, must do specialties, general business man, leading man, heavy man, general business man, for Jacobs Stock company. Address Roy Engle, Andover, N. Y., Box 82.

Three general business actors, with specialties, for Hillman's Ideal Stock company. Address F. P. Hillman, 1703 Dodge Street, Omaha, Neb.

Wanted—Miscellaneous.

Male and female pianist and vocalist, man and wife preferable, capable of playing pictures and presenting a different singing and dancing act daily. Address P. O. Box 42, Bedford, Ind.

Trap drummer, clarinets, other musicians. Billy Bennerg Big Shows, Devil's Lake, N. D.

Piano player. Harry Van, Kirkland, Dekalb County, Ill.

DATES AHEAD.

(*Received too late for classification.*)

EVANS, GEORGE, HONEY BOY MINSTRELS (Daniel Shea): Pittsfield, Mass., 7, Saratoga, N. Y., 8, Burlington, Vt., 9, Plattsburg, N. Y., 10, Schenectady 12, Johnstown 13, Ft. Plain 14, Auburn 15, Rochester 16, 17.

MERRY COUNTESS (Messrs. Shubert): New York city Aug. 20—indefinite.

GOSSIP.

The betrothal of Julia Frary, late with Elsie Janis, and D. Watson Fletcher, a Pittsburgh business man, is announced. The wedding will occur in the Autumn.

At a benefit to be given at the Auditorium at Mamaroneck, N. Y., Aug. 8, Ethel Barrymore will make her first public appearance since her temporary retirement from the stage. She will give The Twelve-Pound Look. Virginia Harned and Margaret Gordon will be seen in a sketch of which Miss Harned is the author. Eddie Foy, Louise Dresser, Adelaide Prince, and George Howard will be among the performers.

The report comes from A. H. Woods's office that he has declined an offer of $200,000 for his share of the profits from Julian Eltinge's forthcoming tour. The offer is said to have been made by a well-known manager. Mr. Woods predicts that the gross receipts from The Fascinating Widow will total $700,000, and he is reluctant to part with it as he had from those of A Modern Eve and The Lady in the Limousine. Both of these were sold to Mort Singer before production. A Modern Eve is now in its seventeenth week at the Garrick, Chicago, and The Lady in the Limousine will be played soon at the Palace, Chicago.

The Greyhound will reappear at the Astor Theatre on Aug. 19 for an indefinite engagement with Henry Kolker, Thomas Coffin Cooke, Elita Proctor Otis, and others in the cast. When the New York run is completed the company will go to Boston.

Hindle Wakes, the Stanley Houghton play of which W. A. Brady has the American rights, is provoking discussion in London. It is a realistic drama in which the hero talks unreservedly with the young lady to whom he is engaged about an adventure with a factory girl. The plot turns on this story with the families taking an active part until the factory girl abruptly refuses to marry her seducer.

Tom Terriss will return to America in September with his own company, and he will send two companies on the road. His plays will include a three-act version of The Christmas Carol, prepared by himself, showing the evolution of Scrooge from youth; The Chimes, A Tale of Two Cities, Pickwick, Oliver Twist, Martin Chuzzlewit, and The Cricket on the Hearth.

Harry Elmer is in London to represent William A. Brady as acting manager at the New Theatre. Allan Aynesworth, who holds the position of manager at this theatre through arrangement with Mr. Brady, says that Ready Money will be presented on Monday evening, with the change of only a phrase or two.

Grace Bryan has recently terminated a seven months' engagement as leading woman in stock on Long Island.

Lisle Leigh has been engaged as leading woman with Amelia Bingham, opening this week at Morrison's Theatre, Rockaway, N. Y.

Dorothy Donnelly, tanned and happy after three months in Europe, reached New York Saturday with her niece, Sally McCall, with whom she has been touring. Miss McCall said that the only time Miss Donnelly mentioned the stage was when she remarked that she had signed to play Domini in The Garden of Allah.

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